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TWENTY TALKS TO CHILDREN ON MUSICAL SUBJECTS

T. VERNON GRIFFITHS

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Twenty Talks to Children on Musical Subjects

FOR THE USE OF
TEACHERS AND TRAINING COLLEGE STUDENTS

by

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FOREWORD

These talks have been written for the use of Teachers and Student Teachers in Primary Schools. With certain exceptions, each talk is designed to occupy only a part of the time of the usual singing lesson: the talks are therefore of necessity short, and the material has been limited to such facts, incidents, and processes as will be of interest to the child mind.

As far as music is concerned, the aim of the Primary School teacher should be to create an interest in the subject as a whole in order that the child may acquire a real love for it and so lay the foundation for further and voluntary study in after years: a study which will yield increasing pleasure of the highest kind.

With this end in view, the most enlightened teachers of to-day advocate the division of the music lesson into several sections lasting but a few minutes each. Such division enables the teacher to deal with Voice Production, Sight Reading, Ear Training, Rhythm, Melody Making, and Musical Appreciation during each lesson. In the case of the first three subjects mentioned, a few minutes' *daily* practice is of much more value than a longer period once a week. Where possible it would be of great advantage to have daily practice in these three subjects and to devote most of the regular weekly music period to the last three and to the teaching of songs.

By learning something of the lives of great composers, of the functions of music, of its form and history, and of the methods by which it is produced and performed, the child gets a wider view of the subject and its interest is considerably enhanced.

These talks may be used as examples from which the teacher may build up his own lessons, or they may be read to the class. It will be noticed that most of them require illustration by means of the gramophone. In some cases drawings are also given which may be copied on the blackboard.

The author must gratefully acknowledge the help he has derived from the published works of such writers as Mr. Percy Scholes, Sir Charles Stanford, and Mr. Cecil Forsyth, Mr. Cecil Sharp, Mr. H. C. Colles, Mr. E. Douglas Tayler, and the writers of articles in the "Dictionary of Modern Music and Musicians." A list of books which are of great value to singing-class teachers will be found at the end of this volume.

T. VERNON GRIFFITHS.

Twenty Talks to Children on Musical Subjects

1. PICTURES IN MUSIC.

Record: COLUMBIA, L-1617, Pt. 2. (*The Carnival of the Animals,* Part 2).

How many of you have small brothers or sisters at home? Now, small brothers and sisters like toys to play with: boats, trains, dolls, and many others. But they also like books. They like books: but if you were buying them books in a shop, what sort would you get? [*A.* "Picture books."] Yes: picture books. Even you older boys and girls would rather have a book with pictures than one without them. We all like pictures: that is why we have them in our homes and hanging upon the schoolroom walls.

But the pictures which we see in books or which we find on the walls of a room are not the only kind. Sometimes, on a stormy winter's night, we sit round the fire and imagine that we can see pictures in the glowing coals and the leaping flames. At other times, the clouds passing across the sky seem to make pictures; here, a cloud looks just like an island surrounded by a vast blue sea: there, another takes the shape of some animal.

What must we have before we can see any of these pictures? [*A.* "Eyes."] Yes: we must have eyes in order to see them. But there is another way of seeing pictures even without the use of eyes. How

could a blind man see pictures? Well, perhaps it is hard for you to guess; and I think you will be very much surprised when I tell you. *He can see pictures with his ears!* He can *hear* pictures. Can anyone tell me of something we *hear* which makes a picture in our minds? [*A.* "Spoken descriptions of places and things: music."] When we come back from a holiday and want to tell the people at home about the things we have seen, we have to *describe* those things. They cannot see them with their eyes, but our words which they hear form a picture in their minds.

Now there is another way of forming pictures in the mind, and that is by the use of music. Perhaps none of you has yet got used to seeing pictures in music; after this talk, I hope you will be able to do so.

Here I have a music-picture of some animals. First, there is the elephant. Now, when we paint a picture of a storm, we use dark colours; for a sunshiny picture, bright colours would be required. It is the same with music. Take the piano, for instance. We can get dark sounds from the bass of the piano and bright sounds from the treble; light sounds in the treble: heavy sounds in the bass. If, for instance, I wanted a piano-picture of an elephant, would I make it like this? [Teacher plays a quick passage in this rhythm in the top octave of the piano or on the violin. Failing this, the passage might be whistled.] [*A.* "No."] No: that gives us no idea of an elephant. We want deep slow sounds such as we could get from the bass of the piano or from a double-bass or tuba. The composer of this music-picture has therefore used deep-sounding instruments for the elephant. The music has also that heavy swaying motion which all those who have ever ridden on an elephant will recognise.

Next comes a picture of the kangaroo. This requires something quite different: bright music which goes hopping along. In this picture we can hear the kangaroo hopping over the ground until he settles down to nibble at the grass. Something disturbs him, so he hops away again.

Hands up, all the boys and girls who can swim! Now hands up all those who can dive! When you dive, does the water make any special kind of sound in your ears? [*A.* "Yes: a ringing sound."] In the next picture you will hear this ringing sound. The picture itself is one of an *aquarium*: that is, a large glass tank full of water in which fish are swimming. We can imagine the greenish-blue water, the boulders on the floor of the tank, the weeds growing on them, and—darting in and out among the weeds—the many-coloured fish. The picture is all complete with the swish and swirl of the water over the boulders and with that curious ringing noise which sounds in our ears whenever we dive into water.

Towards the end of this picture I think the story becomes even more interesting. We hear four distinct blows on a small bell and then the music rushes downwards. We might almost imagine that a boy has thrown four stones into the tank. The fish do not worry much about the first three: but — after the fourth—they think it is time to retire, so they swim swiftly to the bottom of the tank.

The last picture is an easy one. It is called "The people with long ears." I will leave you to guess from the music who they are.

[Teacher plays record (Columbia L-1617, Part 2). The pieces are clearly divided. The following remarks might be made during the performance:—

Elephant: "Notice the deep instrument playing the melody and notice also the heavy, swaying effect of the music."

Kangaroo: "Here he comes, hopping along.—Now he has stopped to nibble the grass.—Someone is coming, so he hops away again."

Aquarium: "Can you hear the 'ringing' sound?—Now we hear the swirl of water over rocks.—Here the boy throws in his four stones, and now the fish dive down and down" (hand action).

Donkey: "Now, what animal makes a noise like that?"]

You have seen from this record that music can really make pictures for us. We will have many more music-pictures in the future; but I want you to remember that almost every time we hear music we can also hear a picture if we will only listen. It may not be a picture such as those we have heard to-day. Sometimes it will paint bravery, sometimes sadness. Other music will cheer us when we are downhearted or send us away determined to do great and noble things. But remember that nearly all music has got some message to give us: either by making pictures in our minds or by putting us into a certain mood.

In future, therefore, whenever music is being played, listen carefully—not only for the actual sounds, but also for the important things which those sounds have to tell us.

Other suitable records for further work on this talk are:—
Slumber Song (Schubert). 'Cello, H.M.V. E-146.
Ronde des lutins (Dance of the Goblins). Violin. H.M.V. DB-290.
Rosamund, and Fairy Frolic. Violin. H.M.V. B-1871.
Country Song (Holst). Orchestra. Columbia L-1649.
March (Holst). Military Band. Columbia 3261.
The Little Shepherd, and Golliwog's Cake Walk (Debussy). Piano. H.M.V. 679.

2. A PIRATE SONG

"The Coasts of High Barbary," from "A Selection of Collected Folk-Songs": Sharp and Vaughan Williams. [*Novello.*]

[NOTE.—This talk illustrates a method of creating "atmosphere" for a new song and so strengthening interest. It is important in singing to catch the actual mood of the song, and (where possible) to imagine oneself as participating in the events described.

The talk is intended for a class (Stds. 4, 5, or 6) which is apathetic in its singing; consequently the teacher desires to approach the subject from a new angle and to stir the children's imagination.

The imitative method is used, the "form" of which is as follows: Teacher sings the melody several times; class subsequently joins in while teacher sings; finally, class is taught the complete verse, phrase by phrase, words and music together.]

We are not going to have our usual singing-class to-day. I will tell you a story instead.

It was in Queen Elizabeth's time: but of course there were such people as kind uncles even as long ago as that. You know the uncles I mean: people who invite their nephews and nieces to stay with them and who give them a really good time!

Well, the special uncle of whom I am speaking lived on the South Coast of England. The holidays had come round, and his house was now full of nephews and nieces. What adventurous times they were living in! What exciting people they might meet! Smugglers, pirates, buccaneers — you have already read many stories about them.

One evening, after tea, the uncle suggested a walk. It had been a perfect day, and now the sun was just setting. The children were soon ready and their uncle

led them out on to the narrow road which wound up and up until it came out on top of the cliffs where they seemed to meet the sky.

As the children walked along, their uncle told them tales of pirates and smugglers until the girls got quite nervous and kept glancing in the direction of the trees which lined the road as if they expected the desperate characters in the stories to come to life and spring out in front of them from the shadows. But the boys clamoured for more and secretly wished that they could actually meet such men face to face.

And then, just as the uncle dropped his voice at a specially exciting part of his story, a low murmuring sound was brought to their ears by the evening breeze. It seemed to come from some distance further up the road; and it sounded like the gruff singing of men.

At first, the children could not hear much of the melody of the words; but, as they walked further on, they began to distinguish something which might be the chorus of a wild kind of song. They heard this part best because several men seemed to be singing it together. It sounded something like this:— [Teacher sings in an undertone, "Blow high, blow low, and so sailèd we."] Then came the almost inaudible sounds of one man singing; and then the rest of the chorus— still very faint:—[Teacher sings as before: "A-sailing down all on the Coasts of High Barbary."]

What could it be? There was something so fierce about the song that the girls drew nearer to their uncle.

Just then, the road turned a corner, and the last stretch came into sight. Away it led: away up to the top of the cliffs. And, right at the top, the light from a red-curtained window winked at the party in the gathering dusk.

Again the raucous voices shouted their wild chorus—[Teacher sings, rather louder: "Blow high, blow low, and so sailèd we."] Clearer now came the words of the soloist, though too many were indistinguishable to allow the children to get any sense out of them as yet. Then came the rest of the chorus—[Teacher sings: "A-sailing down all on the Coasts of High Barbary."]

And now a dim shape loomed up around the red window: the shape of an old English country inn. It looked so mysterious in the gathering dusk.

As they drew nearer, the children could distinguish most of the words. The soloist was singing—(teacher sings)

"With cutlass and gun, Oh, we fought for hours three,"

then the chorus would come rolling out—(teacher sings)

"Blow high, blow low, and so sailèd we"

and then the soloist again—(teacher sings)

"The ship it was their coffin, and their grave it was the sea"

followed by the rest of the chorus—(teacher sings)

"A-sailing down all on the coasts of High Barbary."

Instinctively they quickened their footsteps in order to hear the rest of the song. The next verse (which proved to be the last) went like this—(teacher sings)

"But oh it was a cruel sight, and grievèd us full sore,

[*Chorus*] Blow high, blow low, and so sailèd we.
To see them all a-drowning as they tried to swim to shore,

[*Chorus*] A-sailing down all on the coasts of High Barbary."

By this time the children and their uncle had reached the door of the inn. They knocked and were admitted by an old woman who looked at them rather suspiciously. However, she led them through a short passage into a large room: and immediately the children felt that they themselves had got into one of those exciting stories which they had read. Sitting round the room were several Coastguards: and there, on the floor in a corner, was a group of rough-looking men tied up with ropes—smugglers, caught in the act!

Was it a matter for wonder that the Coastguards in their moment of victory should sing that old song. "High Barbary," which told of the great fight between a Government frigate and a pirate ship—a fight in which the pirate had been sunk with all hands? And is it any wonder that the children should get the Coastguard officer to sing the song again to them after the smugglers had been marched away?

Sitting on a chair—as I am—with the children in front of him, the old Coastguard first taught them the two choruses. Let me see if you remember them. [Teacher sings with children.]

"Blow high, blow low, and so sailèd we,"

and then

"A-sailing down all on the coasts of High Barbary."

We will sing them twice more: the children had to do so before the Coastguard would go on with the song. [Teacher and children sing.]

At last the old man was satisfied, and he launched out into the complete song which I will now sing to you: the children joining in the choruses—as I want *you* to do.

[Teacher sings first four verses: children singing choruses.]

At the end of the fourth verse the Coastguard suddenly stopped.

"Come, children," he said, "my old voice is getting husky with all the excitement of the evening. I will teach you the solo parts and you can sing the rest yourselves while I join in the chorus."

Saying this, he handed them an old sheet of paper upon which the verses were written. I have copied them out on the board. Let us learn the solo parts as the children did. [Teacher goes through verse with class.]

Now we can finish the song and learn how the pirates were beaten. [Class sings remaining verses, teacher joining in chorus.]

You will not be surprised to hear that after this eventful evening the children were often to be found in the Coastguard's cottage, listening to his wonderful stories and learning more of his fine old songs, some of which we must learn in future singing-classes.

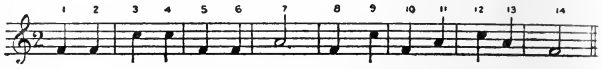
Similar songs for future occasions would be:—

Admiral Benbow Brennan on the Moor Spanish Ladies	Collected Folk-Songs. Sharp & Vaughan Williams (Novello).
Sir Eglamore.	Balfour Gardiner. Novello's School Songs.

3. A FIRST LESSON IN SIGHT-READING

B.B. Soh Me Doh (Standard III. Upwards).

FIG. 1.



Musical penny = = Minim.

Musical half-penny = = Crotchet.

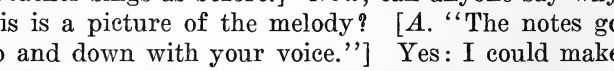
Two Crotchets in a Minim.

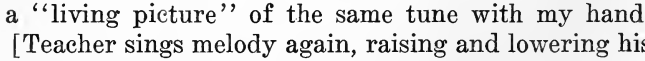
In a previous talk I have shown you how we can find pictures *in* music.

To-day we will start to learn something about pictures *of* music.

On the board you will see the picture of this tune which I will now sing to you. [Teacher sings melody on "loo."] How can we tell that this is a picture of the melody I have just sung? Well, listen again: and, this time, notice specially what happens to the notes when my voice goes up and also when it goes down. [Teacher sings as before.] *Now*, can anyone say why this is a picture of the melody? [*A.* "The notes go up and down with your voice."] Yes: I could make a "living picture" of the same tune with my hand. [Teacher sings melody again, raising and lowering his outstretched hand through proportionate distances, thus—]

FIG. 2.





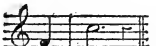
This will show you that the distances between the notes on the board are related to the movement of my voice up and down.

Now, this picture on the board might represent something else. When we look across the plains towards the mountains, what do we frequently see between us and the snow-capped peaks? [*A.* "Foothills."] Yes: foothills. In our picture, if the distance up from the second to the third note represents a mountain, what two notes have a distance between them which might represent foothills? [*A.* "Six and seven."] To make this clearer, I will draw lines instead of notes to show the rise and fall of my voice. [Teacher draws following diagram *underneath* previous one]

FIG. 3.

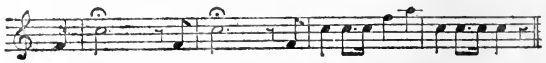
This looks just like a plain from which arises a series of mountains and foothills. Notice that I can sing the tune quite well by following this line. [Teacher sings as before.]

Now, there is even more in our picture than this. When we look at the mountains they seem to be sentries guarding the little hills beneath them. They remind us of a tall soldier standing ready to guard and protect a little child who is gazing upon him with admiration. And this idea becomes all the more clear when we listen to the two "mountain" notes played one after the other. Here they are. [Teacher sings or plays at convenient pitch.]



Surely we have heard that somewhere before! Can anyone tell me where? [*A.* "In a bugle band."] Yes: it comes in many bugle tunes

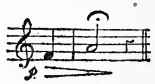
—tunes which soldiers play. Here is one—The Last Post. [Teacher sings or plays at convenient pitch.]

Fig. 4 

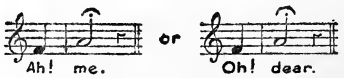
So the interval between the second and third notes of our original melody does not only *look* like a bold protecting mountain, but in its very sound it brings to our minds the idea of boldness, soldiers, warning. Let us sing it to some suitable words. [Teacher and class sing as follows:—

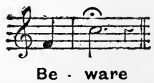
etc.

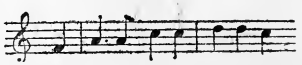
Now for the interval between notes six and seven: the "foothills" interval. Referring back to our "mountain" picture in Fig. 3, we can see how the little foothills seem to be protected by the tall mountains. The sound made by notes six and seven is therefore rather meek—almost sad, some people might say. Here it is.

[Teacher sings or plays.] 

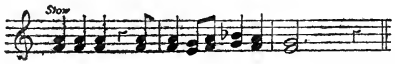
The notes almost seem to say



How different this is from 

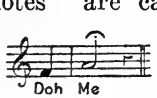
[Teacher sings or plays each example.] In that hymn which we sing for those at sea, the melody starts with this sad plaintive interval: 

and the composer Handel uses it with most mournful effect when he causes the two notes to be played together at the beginning of his "Dead March."



We will now sing these notes to suitable words. [Teacher and class sing as at Fig. 5.]

Now, when we see a picture we can generally name the objects which it portrays. But what names can we give to the sounds about which we have been speaking? Well, the "home-note" is always called Doh: and the two soldier-notes are called Doh and Soh. Instead therefore of singing "Be-ware" we can sing "Doh-Soh" thus

The two "foothill-notes" are called Doh and Me. So we can sing 

instead of "Ah! me." Let us now sing the original melody in Fig. 1 to these names (Doh, Me, Soh), which we have just learned. [Class sings.]

There are some other points in the picture which require explanation. What are they? [*A.* "The figure 2, and the different note-shapes."]

The figure 2 tells us that there are two beats in each bar: that is, between every two upright lines. We can beat this for ourselves by moving our right hands up and down steadily in this manner:

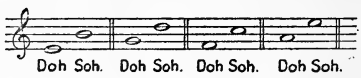
Down ( ) Up [Class practises beat.]

The different note-shapes tell us their length in relation to each other. Thus a Minim (𝅗𝅥) represents a length of sound which lasts twice the time of a Crotchet (♩). Therefore the length of sound obtained from two crotchets is the same as that obtained from one minim. [Question class on this.]

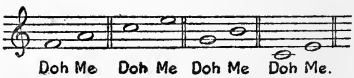
In Fig. 1 each beat lasts a crotchet length: therefore a minim lasts for two beats.

We will now sing the melody at Fig. 1 again, beating time with our hands and taking care to give each minim its full two beats. [Class sings.]

Finally, we must remember that whenever the distance or interval between two notes is the same as that between notes two and three in Fig. 1, the sound is always the alarming one of Doh to Soh. If Doh comes on a line, Soh will be two lines above. If Doh comes on a space, Soh will be two spaces above.

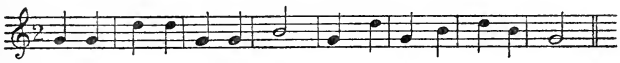


Notice that the *distance* between Doh and Soh is always the same. Similarly, if Doh comes on a line or a space, Me comes on the next line or space above, thus:—



Notice again the the intervals are always the same. Thus I could write the melody in Fig. 1 on lines instead of spaces and the sounds would be exactly the same: Doh to Soh, alarming; Doh to Me, sad.

The tune would sound higher, however, because it is written higher. [Teacher re-writes melody.]



Now, if we sing these notes to their proper names, we will see that the tune is just the same. [Class sings.]

In our next lesson I will tell you some more about these pictures of music. We must practise turning the pictures into sounds for a few minutes every day until we can do it without fear of making mistakes.

NOTE.—The teacher should follow up this talk with a daily five minutes' sight-reading practice on the intervals learned. *Regular* practice is the only path to good sight-reading.

Further material for lessons in this method will be found in Dr. C. S. Lang's "Two Hundred Tunes," published by The Year Book Press.

4. ON WRITING A MELODY. PART I.

(Standards IV., V. and VI.)

[NOTE.—This lesson should not be attempted until the class is able to sight-read simple melodies in the major scale, and to beat Duple and Triple time.]

Those of you who have small brothers and sisters may have noticed that they often sing little tunes when playing by themselves: in fact, most of us did so when we were very young. Now, it is interesting to know that these little tunes are generally "made up" on the spur of the moment: they are not melodies which the children have heard before, but are frequently their very own composition.

Everyone likes to *make* things. Boys especially enjoy making wireless-sets, model aeroplanes, and anything else which will be useful. It seems a pity that the ability which we had as young children to make tunes should be allowed to go to waste for lack of practice. To-day, therefore, we will learn how to write a melody.

In the first place, we must find a simple verse of poetry, to act as the scaffolding for our tune. We could either write a verse ourselves or else copy one from a book. For the lesson to-day, the verse on the blackboard will do:

"Remember, remember the Fifth of November,
Gunpowder Treason and Plot!
I see no reason why Gunpowder treason
Should ever be forgot."

Having written the verse down, the next step is to read it through *aloud* three or four times, putting the

heavy beats on the accented syllables, thus—

"Re-*mem*ber, re-*mem*ber the *Fifth* of No*vem*ber,
*Gun*powder *Trea*son and *Plot*!
I *see* no *rea*son why *Gun*powder *trea*son
Should *ev*er *be* for*got*."

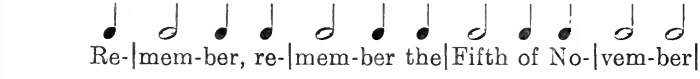
[Teacher underlines syllables and class reads verse in this manner several times.]

Having done this, we then stand on end the lines which we have placed under the syllables. Stood on end like this, they still have the effect of emphasizing the syllables before which they are placed. The verse now looks like this:—

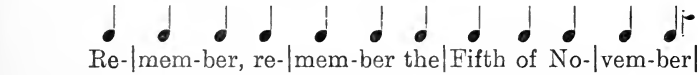
"Re-|member, re-|member the | Fifth of No-|vember,
|Gunpowder | Treason and | Plot!
I | see no | reason why | Gunpowder | treason
Should | ever | be for-|got."

How many beats will there be in each bar or division of the music?

[*A.* "Three"; "Four."] Well, we *could* use four, but it would sound like this—



Which do you think is better: this version with four beats, or the following with three?—

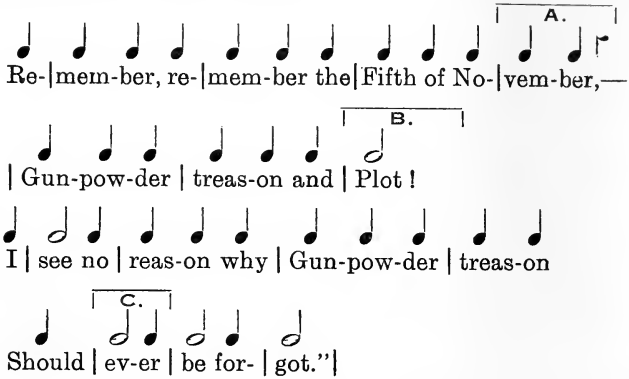


Which fits the words more naturally? [*A.* "The second, with three beats."] Yes: so we will use three beats in the bar.

Now we can think about the *value* of the notes we are to use. What values of notes are available? [*A.* "Minims, Crotchets, Quavers."] Yes: we can use "musical pennies" (minims), "half-pennies"

(crotchets), and "farthings" (quavers): two half-pennies in a penny, and two farthings in a half-penny. For the sake of simplicity we will use only minims (𝅗𝅥) and crotchets (♩).

We will now place over each syllable a note corresponding to its value, thus—

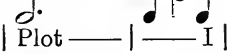


Now, before we go any further, there are three places (*A*, *B* and *C*) which require special notice.

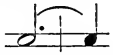
At *A*, we *could* write "No- | vem-ber |"—but do we ever pronounce the word as "No-vem-ber"—that is, with a very long "vem"? [*A*. "No."] No. The syllable "vem" *is* stressed, but not so much as that. The ordinary emphasis will therefore be sufficient without the added emphasis of a long note. As there are three crotchet beats in the bar, this will mean that the third beat in bar *A* will be silent and will therefore require a crotchet rest.

Now read the verse aloud again, giving just two beats to "Plot." (Class reads.) Does this sound right? [*A*. "No."] What is wrong? [*A*. "'Plot' requires a longer note."] Yes: As it stands, it seems

rather hurried. Let us therefore make two bars of bar *B*, thus—

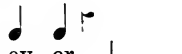


giving the voices one beat's rest for taking breath. Notice, in passing, that a dot placed after a note *adds on* half its value, and that when two notes of *the same pitch* are joined with a tie, thus

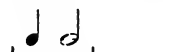


the second note is not repeated, but the original sound is held on for the time value of *both* notes.

Now let us consider the word "ever" at bar *C*. Read the line as it stands, giving the long note to the syllable "ev." (Class reads.) Does that sound right? When we say "ever," do we make the syllable "ev" a very long one? [*A*. "No."] No: it *does* require some emphasis but not as much as that. A better setting would be:

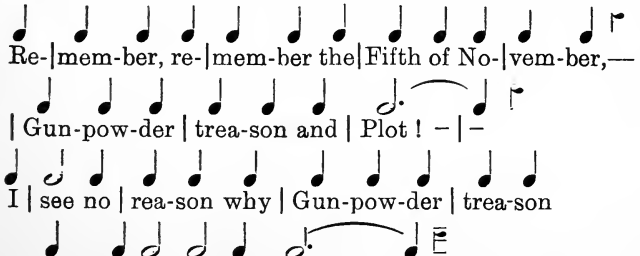


But we cannot have a gap between "ever" and "be" [Why?], so it will be better to write



and so avoid the gap caused by the "rest."

The final version of the lines will therefore be—



giving the syllable "got" the same length as "Plot" to make them balance.

Now we have finished the scaffolding or frame-work of our melody. The builder of a house could not do more in a single day. We will therefore leave the writing of the melody until to-morrow.

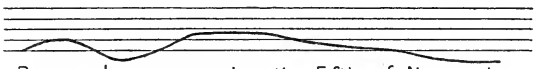
When you go home this afternoon, choose an easy verse of poetry—or, better still, write one yourself. Then put in the scaffolding in the same way as we have done to-day. What is the order? First we—? [*A.* "Write down the verse."]—and then we—? [*A.* "Read it through several times."] How do we read it through—silently (to ourselves), or aloud? [*A.* "Aloud."] What comes next? [*A.* "Underline the heavy, or accented, syllables."] And then? [*A.* "Turn the lines *on end* in front of the syllables."] Having done all this, what is the next step? [*A.* Find the number of beats in each bar—that is, between each pair of upright lines."] Suppose (for example) that each bar is capable of taking either four or three beats: How will you decide which number to use? [*A.* "By reading the verse aloud, using first four beats to the bar and then three: whichever fits the words in the more natural manner will be the beat chosen."] Having chosen the beat, we next decide on the note-values to be used, and then what do we do? [*A.* "Write out the verse again with a note placed over each syllable."] What will be the next step? [*A.* "Read the verse aloud again, looking out for special points such as bars *A*, *B*, and *C*, in the example on the blackboard."] Yes: and then we write the verse down in its final form.

5. ON WRITING A MELODY. PART II.

In our last talk we learnt how to prepare a verse and bar it ready for a melody. To-day we will write the melody for it.

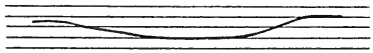
Now, a good melody, by its rise and fall, should do something to bring out the meaning of the words. It should at least rise and fall in the same way as the pitch of the voice varies in good reading. Thus, in the first line of our verse, the notes might follow the same course as this line which I will draw above the words. I will say the words aloud, and the line shall be a picture of my voice as it rises and falls.

[Example.]

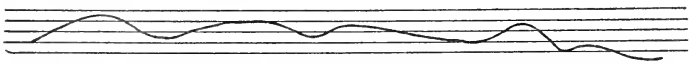


That is one way of saying it, and it will serve as an example of my meaning. Now one of you shall recite the second line, and another shall draw on the board a picture of the rise and fall of his voice as he speaks. [Two children do this.]

[Example.]

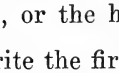


In the same way, the last two lines could be pictured by the class, a possible result being:—

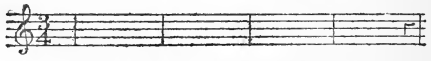


With these lines to guide us, and with the final version of the poetry upon which we decided in the last lesson, we can now proceed to make the melody.

On this second blackboard I have drawn the five lines upon which we write the melody. As your voices are of the high or treble kind, we will put in the

Treble Sign or Clef together with the Time Signature —three beats in a bar: each beat to be worth a crotchet, thus  We will also take the Middle C as Doh, or the home-note.

Now we can write the first line of words under the Staff and place the bar-lines in position, thus:—

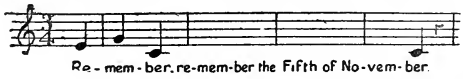


Having done all this, we can now start to write the actual melody, making the notes rise and fall in a manner similar to that of the lines which we have drawn.

On which syllables does the first line fall to its lowest point? [*A.* " 'ber' in 'Remember' and 'November.' "] Yes: and we come "home" again on the "ber" of "November." Does this suggest to anyone a suitable note on which we could sing these two syllables? [*A.* "Doh."] Quite right! Doh is the home-note: so we should end on it; and, as the two syllables I have mentioned come at the lowest part of the line, we might use Doh for both of them. Doh is Middle C in this case: we could therefore write C over both these syllables. [Teacher does so.]

According to the pitch line which we drew, the first syllable of "Remember" would come on a note half-way between "mem" and "ber." Upon what note of the Doh chord (Doh, Me, Soh) might "Re" be placed? [*A.* "Me."] Yes: and "mem" would come on—? [*A.* "Soh."] We now have a beginning

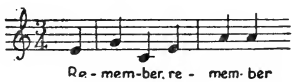
for our melody: here it is. [Teacher adds notes.]



Notice especially that these notes follow the rise and fall of the pitch-line.

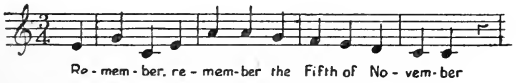
Being guided by the line again, tell me a suitable note for the second "re." [*A.* "Me."] Yes: "Me" would be a good choice because the pitch-line has returned to the same place as for the first "Re." We will therefore add "Me" [E] for our next note. [Teacher does so.]

Now, is the second "mem" higher or lower than the first? [*A.* "Higher."] We must therefore give it a higher note. It is very important that we should not put down *any* higher note: we must always remember that we are writing a *melody*—something that we want to sing afterwards. [Teacher indicates a child.] "You sing as far as we have gone, adding the notes for the last two syllables of the second 'remember.'" [Child sings—possibly as follows:]



Yes: that will do very well. I will therefore write down "lah" [A] as the notes required.

How does the pitch-line go now for the rest of the line? [*A.* "Downwards."] Yes: A.B. [name of child] will sing us what we have written and then go on to the end of the line. [Child sings—possibly as follows:]

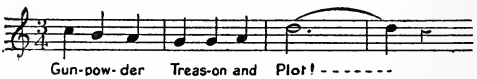


We can now write in the notes for the first line. [Teacher does so.]

We now consider the pitch-line of the second line of the verse and allow ourselves to be guided by it as before.

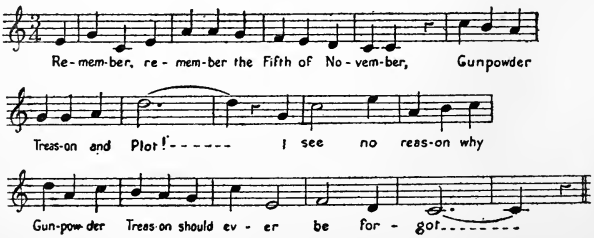
Which syllables are highest here? [*A.* "'Gun' and 'Plot.'"] Yes: this version of the line emphasizes the word "Gunpowder" which adds to the horror of "Treason," and it also gives effect to the exclamation mark after "Plot" by rising to a higher note on that word.

"Gunpowder Treason and Plot!"—These are alarming words: we must therefore draw attention to them in our melody. Can anyone suggest a way of doing so? [*A.* "Use higher notes."] Yes: so I want someone to sing us a suitable melody for the complete line. [Child sings—possibly as follows:]



Having got our first two lines, we will now sing them through. [Class does so.]

Teacher proceeds in this manner until the end of the verse, the class making the rise and fall of the melody conform to that of the pitch-line as before. A possible complete melody would be—



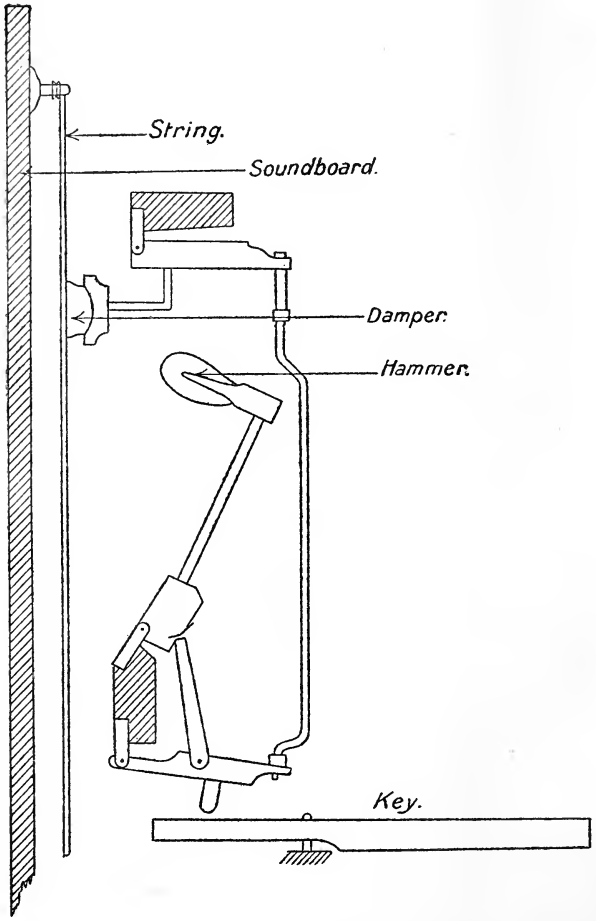
This lesson should be followed up with several others on similar lines, using verses of different character. After each lesson, the children should be encouraged to do similar work themselves at home and to bring their melodies to the teacher for criticism and encouragement—especially encouragement.

When the children have had some practice with melody-making, they might set to work to write a simple operetta. The libretto (including verses) could be written by the children, and they could then set the verses to original melodies.

Dr. Walford Davies' Melody Lectures [H.M.V. C.1063–8] might be found useful for stimulating the creative faculty during these lessons.

6. THE PIANOFORTE.

BB Action, as illustrated. RECORD: H.M.V. D.B. 679.



UPRIGHT PIANO ACTION (*Simplified*).

NOTE.—If possible, the teacher should take the front out of an upright piano and allow the children to gather round so that they may inspect the inside of the instrument during this talk.

Most boys like to take things to pieces—just to see how they work. Model engines, wireless sets, motor-cycles: all things like these have interesting "works" inside them, and we all like to find out how they go.

Now, in many houses there is an instrument called a Piano. [*Q.* "How many of you have pianos at home?"] Its outer shell is an oblong wooden case which may not look very exciting: and there are boys and girls who are not at all interested when we talk about pianos: the word for them means scales and exercises and practice indoors when the sunshine is calling to them to go out and play. Yet inside that wooden shell there are "works" which are just as interesting as any you will find in an engine.

Next time the piano-tuner comes you should ask him to let you see inside your piano. The black and white keys are all we can see of the mechanism ("works") from the outside; but when the front boards are taken off we see a large number of wires and little hammers which soon arouse our curiosity.

First of all, what are the wires for? [Teacher questions class.] Yes: the wires make the sound. Any of you can make an elastic band do the same kind of thing. Hold one end in each hand and place the middle of the band between your teeth or under your chin. Then stretch the band and let the middle go. The band goes backwards and forwards very quickly and makes a buzzing sound. Now, the tighter we stretch the elastic, the higher the note becomes; and a long piece of elastic makes a deeper note than a short piece. All this we can find out for ourselves.

The wires in the piano have the same effect as the elastic. You will notice that the wires get shorter as we look from left to right: we will not be surprised to know that the sounds get higher as we play up the keyboard in the same direction.

Now, in getting a note from a piece of elastic we placed the middle in our mouths and then let it go. This set the elastic vibrating to and fro. What sets the piano wires vibrating? [Teacher questions class.] Yes: the hammers. You will notice that they are covered with felt. When one of the keys is pressed down, the hammer is jerked against the string and immediately the string starts vibrating and we get a musical sound. The hammer then falls back away from the string and the sound continues for a short time whilst we keep the key down. [Teacher demonstrates.]

To stop the sound you will notice between the rod of the hammer and the string something which looks like a second hammer except that it is flat. What does your mother do when too much draught is going through the fire of the cooking oven? [*A.* "She puts in the damper."] Yes: the damper stops the air from passing through. The second hammer is also called a "damper" because it stops the movement of the string. As soon as we take our finger off the key, the "damper" goes forward on to the string and stops the sound.

It is possible to keep the dampers off the strings even when we have released the keys. If we want to do this, we simply put down the pedal under our right foot: in this way the sounds are allowed to continue because the dampers are kept away from the strings. [Teacher demonstrates.]

Such, then, is the simple idea which enables the pianist to play on several strings at once by means

of keys. There are several other interesting things inside a piano, and I have left one of the most important until the end. But first I must ask you a question. Was the note which we got from the elastic a loud one or a soft one? [Teacher questions class.] It was rather soft. You will find that notes produced from strings are always soft unless we can magnify them in some way. What happens if we take the horn off a gramophone? The sounds are much softer. So the horn must make them louder when it is on. If there were no hollow box under the strings of a violin the sounds coming from them would be quite feeble. What is it then which amplifies the sounds of the piano strings? Well, at the back of the strings you will see a large and solid piece of wood which is called the sound-board. This catches the tiny notes from the strings and makes them big and powerful.

The piano can play softly or loudly (Piano = soft; Forte = loud.) Its notes can be made short and crisp or they can be held on to produce beautiful clouds of sound. In fact, the piano can be used for telling almost any kind of musical story, for painting many different pictures in music, and for making us feel sad or happy, brave or frightened, thoughtful or light-hearted.

To show this, I will play a gramophone record. On this record the piano is playing two pieces by a French composer named Debussy. The first piece is called "The Little Shepherd." It makes in our minds the picture of a little shepherd boy sitting on the hillside and playing a simple kind of flute. The lambs skip round very happily feeling that it is good to be alive. In the second piece, "Golliwog's Cake-Walk," we see one of those funny dolls called Golliwogs enjoying a humorous dance known as a "Cake-walk." The two pieces make very different pictures. Doesn't this show that the piano can do many different things?

Some of you are learning to play the piano, and I hope many more of you will soon start to learn. When you are practising you will be more interested in your work if you think of the movements which are going on inside the instrument and if you look forward to the day when you can make interesting pictures with it such as we have had on the gramophone to-day.

7. THE ANCESTORS OF THE PIANOFORTE.

RECORD: "Three English Folk Dances" (Harpsichord), H.M.V. E-203. "The Harmonious Blacksmith," H.M.V. D-645.

It is interesting to notice in how many instruments strings are used for the making of sounds. Here are a few: Pianos, Violins, Dulcimers and Harps.

More than four thousand years ago the Egyptians were using harps. How many of you have seen a harp? The Egyptian harp was much simpler than the harps we see in an orchestra: and it had fewer strings. Nevertheless, all those thousands of years ago, the Egyptians did have harps, and they produced the sound by plucking the strings.

Other ancient nations had harps: such as the Hebrews and Babylonians; and some people think that the Babylonians invented two other instruments which were made on much the same idea as the harp. These two instruments were the *psaltery* and the *dulcimer.*

Roughly speaking, these two instruments consisted of a hollow box across the lid of which strings of various lengths were stretched. [*Q.* "Why did the lengths of the strings vary?" *A.* "Because the pitch of a note gets higher as the string gets shorter."]

There was, however, a great difference between the method used for playing the psaltery and that used for playing the dulcimer. The strings of the psaltery were *plucked* and those of the dulcimer were *hit* with two little hammers. How many of you have seen a dulcimer? They are fairly common to-day. There is also an instrument resembling a psaltery: it is sold in shops and is called a zither.

Now, the psaltery is the ancestor of certain instruments with keyboards (like our pianos) which were used before pianos were invented. These instruments were called the virginals, the spinet, and the harpsichord. In each of them the strings were *plucked* by little quills attached to the ends of the keys. When the key was pressed down, the quill plucked the string and so set it vibrating. Now, can anyone tell me the difference between this way of setting the string vibrating and the way in which we start vibrations in a piano string? Yes. We *hit* the piano string with a little hammer attached to the end of the key. Which of the two instruments, the psaltery and the dulcimer, does the piano copy? The dulcimer: because its strings are hit with little hammers. So we may say that the dulcimer was the ancestor of the piano.

However, it was a long time before people knew enough to invent a piano; and, in the meantime, they had to be content with the instruments with *plucked* strings. These were the virginals, the spinet, and the harpsichord. They looked something like our pianos except that the virginals and the spinet were smaller: the harpsichord looked very much like a grand piano. And they all had keyboards.

Queen Elizabeth played the virginals very well. Here is a story about her.

One day, the Queen of Scotland sent a messenger named Sir James Melvil to Queen Elizabeth. As a favour, one of the English Queen's friends took him up to a gallery in the Queen's room where he could hear her play. The messenger left the gallery (where the Queen would not have seen him) and went into the room and stood behind the Queen. She was playing very well; but soon she felt that there was someone

behind her, so she stopped playing and came towards the messenger pretending to be very angry.

"Why have you come here?" she said.

"Because I heard such lovely music being played," said the messenger.

This answer pleased the Queen, and she let the messenger sit down on a cushion beside her while she talked to him.

"Who plays the better: Queen Mary of Scotland or I?" said the Queen.

Well, what could the poor messenger say? He had to tell her that of course she, the Queen of England, was the better player; and really she did play very well indeed. So the Queen was not angry with him any more: and I expect he heard her play several times after that.

The virginals was a simple kind of harpsichord. When you see a grand piano, you are looking at something which is very much like a harpsichord except that a harpsichord had two rows of keys. Remember that this was an instrument in which the strings were *plucked* by a quill attached to the end of the key. Fortunately we have some records of harpsichord music. Here is one containing three English Folk Dances (H.M.V. E-203). If you listen carefully you will notice the "plucked" sound of the notes and you will realise what a difference there is between the sound of this instrument and that of a piano. [Teacher plays harpsichord record and then a short piano record for comparison.]

Some of the finest composers wrote music for the harpsichord. I wonder if you have heard of them before! Here are their names: Bach, Handel, and Mozart. Perhaps you have heard Handel's piece called "The Harmonious Blacksmith." That was

originally written for the harpsichord. (H.M.V. D-645.) [Teacher plays record.]

There was another very important instrument which we can number amongst the ancestors of the piano. This was the *clavichord.* I have left it until the last because its strings were neither *plucked* nor struck with hammers. At the string end of the key there was a V shaped piece of metal. Unlike the quill in the harpsichord which leaves the string as soon as it has plucked it, this piece of metal kept on pressing the string until the key was released.

The great composer Bach was very fond of this instrument and wrote for it much of the music which we now play on the piano.

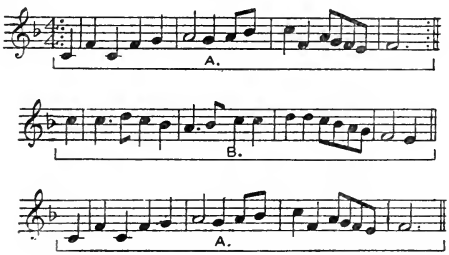
It may seem strange to us, but when the piano was first invented people did not like it very much. However, a great composer named Beethoven wrote such beautiful music for it that people gradually came to prefer it to the harpsichord. As we learnt in an earlier lesson, the piano can play in so many different ways that it is just what we want for our music pictures. But I think you will agree with me that its ancestor, the harpsichord, was also a beautiful instrument (if we are to judge from the records we have just heard), and I think that we should try to remember something about those ancestors of the piano on which queens and just ordinary people used to play in days long gone by.

8. MUSICAL SANDWICHES: A LESSON ON FORM.

RECORD: H.M.V. B.2805.
B.B. "The British Grenadiers" and "John Peel" [in Staff] as shown below.

In one of these talks I told you of the mechanism (or "works") which we find inside a piano when we take it to pieces. To-day we are going to do the same thing to two well-known tunes in order that we may learn how they are built up or constructed.

In the first place, everyone knows "The British Grenadiers." Here it is, on the blackboard:—



Let us sing it through (to "loo," if we forget the words) and then see how we can break it up. [Class sings tune.]

Now you will notice that I have called both the first piece and the last piece "A." Why have I done so? [*A.* "Because they are both the same."] Yes: they are both the same. Notice that the piece marked "B" is a different tune from "A"—quite different. [Teacher plays B.]

This tune reminds me of a ham sandwich: bread at the top and bread underneath—but ham in the

middle. The top and bottom parts of a sandwich are both made of the same thing: bread. But the middle part is something different: ham.

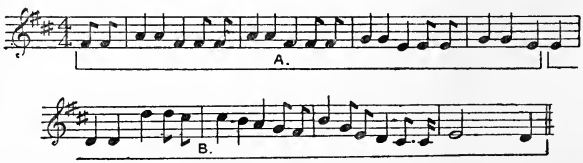
Now, which piece of this tune comes both at the beginning and at the end: both at the top and the bottom—like the bread in a sandwich? [*A.* "A."] Yes: "A" represents the bread: therefore "B" must be the ham.

We see therefore that this tune divides into three pieces just like a ham sandwich. It is a "three-piece" tune: its shape or *form* is "three-piece."

"Three-piece" is rather awkward to say, so I will tell you one word which means the same thing. This one word is spelt T-E-R-N-A-R-Y—"Ternary." The word "Ternary" means "composed of three" or "consisting of three." There is a kind of cake which consists of two layers of cake, with cream, jelly or fruit in between each layer. We might call this a "ternary" cake. Two layers of cake and one layer of jelly make three layers altogether.

So, we can easily remember that a tune which has the same piece at the end as it had at the beginning, and a different piece in the middle, is called a "ternary," or three-piece tune. We say that its shape or *form* is "ternary."

Now let us look at another well-known tune; this time, "John Peel." Here it is on the blackboard:—



We will sing this tune also to "loo." [Class sings.]

Now sing the piece marked "A" again. [Class sings.]

And now the part marked "B." [Class sings.]

Does this tune end with the same piece with which it started? [*A.* "No."] No. It starts with one piece and ends with something quite different. I have called the first piece "A" and the second piece "B."

Of course, we cannot call this tune a musical sandwich. Why? [*A.* "Because it does not consist of three pieces."] Quite right: it only has *two* parts, "A" and "B," so it is more like a piece of bread and butter. "A" is the bread, and "B" is the butter. So this is a "two-piece" tune. Just as in bread and butter there are only two parts, the bread and the butter, so in this tune there are only two parts, "A" and "B."

Now, we call a tune of this shape or *form* a "Binary" tune. B-I-N-A-R-Y—"Binary." The syllable "bi" at the beginning of a word always means "two" of something. Thus a *bi*-cycle is a special kind of machine which has two wheels. A *bi*-ped has two feet. So a tune with a *bi*nary form or shape has two parts—like "John Peel."

So you see that there are two kinds of tune: the ham-sandwich or "three-piece" tune which we call—what? [*A.* "Ternary."]—and the bread and butter or "two-piece" tune which we call—? [*A.* "Binary."]

Before we have our next talk I want you to sing over as many tunes as you know. As you sing them, write their names down on a piece of paper, and against each name write the word "Ternary" or the word "Binary"—whichever shape or form you think it has. We can then talk about the tunes you have chosen and see if you have put the right word against each of them.

NOTE.—In a subsequent talk the teacher would discuss the work done by the class. He could then proceed to show how extended compositions are fre-

quently in Ternary form. Taking the *Minuet* as an example, he would point out that this consists of three parts: (1) A first tune—"A"; (2) a second and different piece—"B"; (3) a repetition of "A." [Example: Minuet in G No. 2 (Beethoven), H.M.V. D.A.-200. "A," a quiet melody; "B," of different character, quicker; "A" repeated.]

The "Minuet and Trio" gives an example of Ternary form in even larger shape. It really consists of two Minuets, A and B: the first one—A—being repeated after the second one—B—thus producing again the form A—B—A. [Example: H.M.V. D.-1005.]

9. THE ORCHESTRA

I. The String Band ("Scrapers").

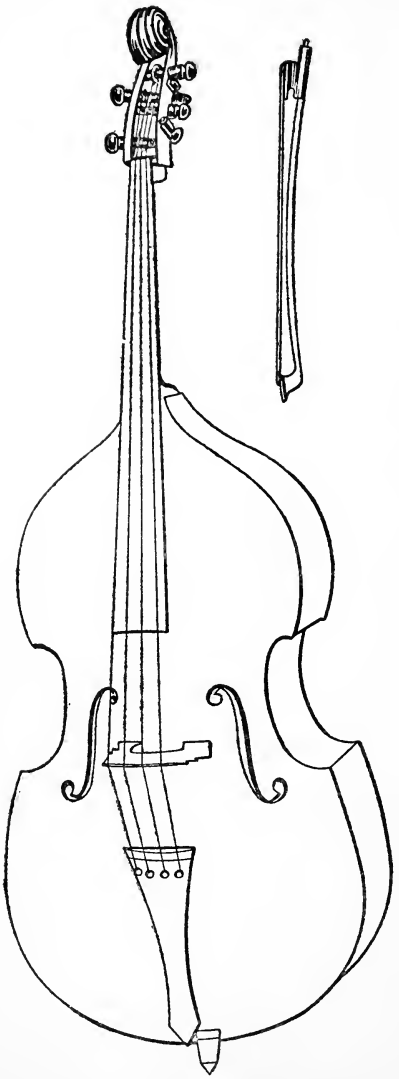
Records: H.M.V. C-1311; H.M.V. DB-254 (Minuet in D: Mozart); Col. L-1649 (Finale from St. Paul's Suite: Holst.).

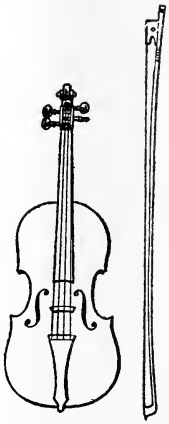
When we go to the "Pictures" or to the Theatre we notice a certain part of the floor just in front of the screen or the stage which is curtained off. It is not a high curtain: we can look over the top and see the people behind playing musical instruments. What is the name given to this group of players? [*A.* "Band," "Orchestra."] Sometimes it is called "a Band" and sometimes "an Orchestra"; but it generally happens that "Pictures" and Theatres can only afford to have a few musicians, and so the Bands or Orchestras we see there are only baby ones compared with a real Full Orchestra.

Now I want you to tell me the names of the instruments which these musicians at the "Pictures" are playing. [*A.* "Drums," "Cornets," "Trumpets," "Flutes," "Violins," etc.] Yes: we see all these and sometimes a good many more; and, as an Orchestra is a most interesting thing, I am going to tell you something about it.

The Orchestra is really a collection of three separate bands of instruments. Mr. Scholes (pronounced "Skoles"), an English musician, has given us a name for each of these separate bands by which we can easily remember it. He calls them "Scrapers," "Blowers," and "Bangers."

Now, which of the instruments would *you* call "Scrapers"? [*A.* "Violins," etc.] Yes: we all know a violin when we see one; it is "scraped" with a bow.





VIOLIN.

Scale.
0 1 2 3 4 5 6 7 8 Inches

DOUBLE BASS.

But there are other "Scrapers" which may be strangers. If we look carefully at the orchestra at the "Pictures" we may see a player sitting down and playing an instrument like a large violin. It is quite as tall as a boy in Standard VI. This large violin rests between the player's knees and its foot touches the floor. It is called a *Violoncello,* or just 'Cello for short. On the 'Cello we can play beautiful melodies: but it is very often used for playing the Bass.

Then there is an even larger instrument: so large that the player has to stand up to play it. Can anyone tell me its name? [*A.* "Double-bass."] Yes: the *Double-bass.* It has a very deep "grunty" voice and of course plays the deepest parts of the music. If we wanted an instrument to play music which would make us think of elephants, I think the Double-bass would be a good choice.

And now we come to a "Scraper" which some of you may not have seen. We know about the Violin, the 'Cello, and the Double-bass. Now, can anyone tell me the name of the fourth instrument? Well, many people do not know its name. It is a little larger than the violin and has a rather more "grown-up" kind of voice. The player holds it in the same way as a Violin is held: that is, with the wide end under the chin, and with his left hand just below the end containing the screws. And this mysterious instrument has a name which starts with the first four letters of the word "violin." It is called the "Viola." V-I-O-L-A—Viola. In one of our two-part songs, if the Violin played the top part the Viola could play the second part.

Here is a record on which each of these four instruments plays a short piece of music. They play in this order—Violin, Viola, 'Cello, Double-bass (H.M.V. C-1311). After we have heard the record, I will put

the instruments on *in any order*, and you shall tell me which instrument is playing. [Teacher plays record, naming each instrument in turn as shown on the label: then play sections in varied order—(*a*) 'Cello, Violin, Bass, Viola, (*b*) Bass, Violin, 'Cello, Viola, (*c*) Viola, Bass, 'Cello, Violin, etc.—and get children to name each instrument as it occurs.]

Sometimes two violins, a viola, and a 'cello play together: this group of four instruments is called a String Quartet. [*Q.* "Tell me some other words beginning with Q-U-A and which suggest the number four." *A.* "Quadruped, Quadrangle, Quarter, Quart," etc.] Some of the most beautiful music ever written was composed for the String Quartet. It often happens that each instrument has a beautiful little tune all to itself, so when they are all singing we get the effect of four different tunes being sung together. When the tunes are all friendly and do not clash with each other but make a pleasant combined sound we call the result *Harmony*. H-A-R-M-O-N-Y—"Harmony."

Here is a record [H.M.V. DB-254] containing a Minuet for String Quartet by Mozart. The Minuet was a rather stately dance with three beats in each bar. In the old days rich ladies wore such wonderful dresses that quick dances would have spoiled them: so the dances were often slow and stately. If we listen carefully we will hear first one tune, then another one which is different from the first, and then the first tune comes back again. Try also to hear each instrument separately: the 'cello generally in the bass, the viola playing a middle part, and the two violins playing away at the top.

There are pieces of music for other small groups of string instruments; but these generally call upon the piano to help them. Thus we have pieces for

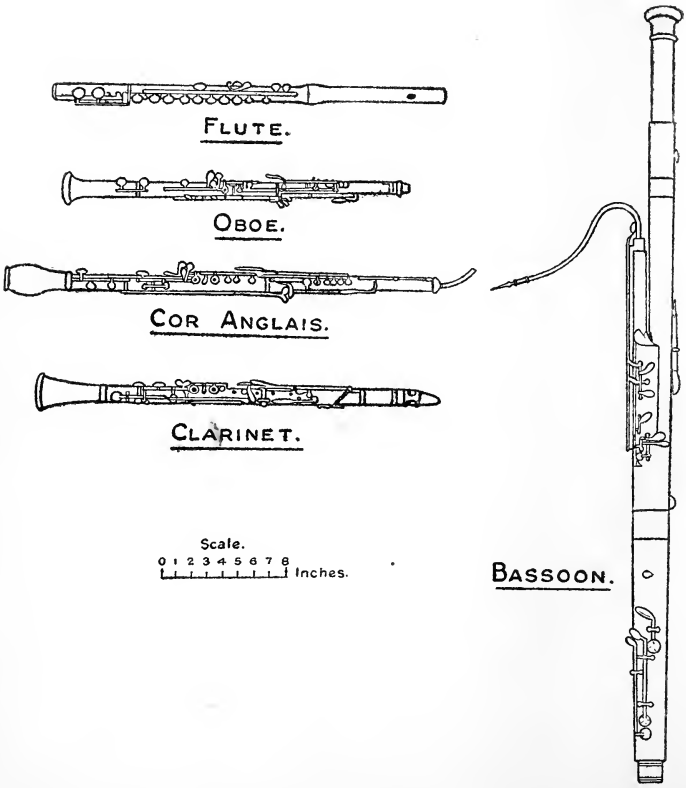
Two Violins and Piano; Piano, Violin and Viola; Piano, Violin and 'Cello. These small groups can play very beautiful music, and we ought to buy the records for our gramophones at home.

Finally we come to a large band consisting entirely of string instruments, several of each kind: Violins, Violas, 'Cellos and Basses. One of the jolliest pieces for a string band is the last of a set (or Suite—pronounced "Sweet") of pieces by an English composer, Mr. Gustav Holst [Col. L-1649]. This set is called the "St. Paul's Suite," and the last movement uses a very jolly English dance tune called "Dargason." This piece makes a most interesting picture if we listen to it carefully. It might be a story of a family who have had such good news that they dance for joy. The children dance quickly to the first tune, which goes right through the piece: their father and mother (being older) dance the slower waltz tune which comes in occasionally; and grandpa is so happy that he dances with the boys and girls. We can hear the Double-bass playing the quick music for him. [Teacher concludes talk by playing this record: St. Paul's Suite: *Finale.*]

10. THE ORCHESTRA

II. The Wood-wind Family

Records: H.M.V. C-1311; H.M.V. B-1756, "Lucy Long," Bassoon; Edison Velvet-Face 515, "Andante" and "Allegro," D. Scarlatti; arrd. Wind Quintet.



You will remember that in our last talk I told you the easy name which Mr. Scholes gave to the String Instruments. What was that name? [*A.* "Scrapers."] He called them "Scrapers" because we "scrape" the strings with a bow.

But "Scrapers" are not the only instruments to be found in an orchestra. To-day, we are going to talk about instruments which we *blow*. Mr. Scholes calls these the "Blowers."

Before I tell *you* anything about the "Blowers," I want you to tell *me* the names of any "Blowers" you know. [*A.* "Cornets," "Trumpets," "Flutes," etc.] Yes: these are all "Blowers."

Now, some "Blowers" are made of wood, and some are made of metal. To-day, we are going to talk about those which are made of wood; and first of all I must tell you that, because they are made of *wood* and played by the *wind* which we blow into them, they are called the "Wood-wind."

The most important members of the "Wood-wind" family are the Piccolo, the Flute, the Oboe, the Clarinet, the Cor Anglais (English Horn), and the Bassoon.

Which of these do we hold across our mouths, parallel with our teeth? [*A.* "The Flute and the Piccolo."] Yes: these two instruments have a hole in their sides near one end and the player blows across this hole. Notice also that he gets different notes by putting down one or more of the little silver keys. You know also that a Piccolo is merely a small Flute. It can play very high notes indeed. These are the only two wood-wind instruments which are played by blowing across a hole in their sides.

In the other instruments, the end which you put in your mouth is called the "mouthpiece." The Clarinet has a thin strip of wood fitted along the side

of its mouthpiece. When the player blows, this strip of wood is set in vibration: that is, the end of it moves backwards and forwards very quickly. This makes the sound. By covering up one or more of the small holes in the side the player gets different notes. The silver keys are also for this purpose. The Clarinet has a sweet, smooth, "woody" tone.

The Oboe (pronounced "Oboy"), Cor Anglais, and Bassoon have "double reeds": that is, the part we put in our mouths consists of *two* thin strips of wood placed close together.

If we compare the pictures of the Clarinet and the Oboe we will notice that the main difference is in the mouthpieces. The Oboe mouthpiece consists of the double-reed fitted on to a thin tube which runs into the thin end of the instrument. The Oboe has a rather nasal tone of a piercing quality: but it is quite pleasant to hear. It reminds us rather of stories of shepherd boys playing to their sheep, and so it is used in musical pictures of country life and scenes.

You will see from the picture of the Cor Anglais that there is not much difference between this instrument and the Oboe except that its wide end is shaped rather like a bell. And I think that the note it makes reminds us of both an Oboe and a bell. It has a very beautiful reedy tone of "ringing" quality. Cor Anglais means "English Horn."

What do we call the "funny man" at the circus? [*A.* "The Clown."] Well, the last wood-wind instrument is sometimes called "The Clown of the Orchestra." Its real name is the *Bassoon.* As a matter of fact, it has a very beautiful voice when it is played smoothly: but when it plays short quick notes it does sound rather amusing. It can sing quite high notes and notes that are low; you almost think that there are two instruments playing. When the

player suddenly goes from a high note to a low note the effect is most humorous.

Now I will play a record of all these instruments: and afterwards, I will play them in any order and you will tell me their names. [Teacher plays H.M.V: C-1311 and proceeds as in previous talk.]

As the Bassoon is such an interesting instrument we will have a longer record of it playing by itself. [H.M.V: B-1756, "Lucy Long."] Listen carefully for all the points I have mentioned: its beautiful tone when played smoothly, its ability to play high notes and low notes (almost like two instruments), and the humorous effect produced when it plays short quick notes and when it skips suddenly from a high note to a low note.

In a large Orchestra, all these wood-wind instruments play together as one family: but we do not often get the wood-wind family playing in a group quite by themselves—like a String Quartet for instance. However, here is a piece played by four of them (the Flute, Oboe, Clarinet and Bassoon) with the help of a brass instrument called the French Horn which goes very well with wood-wind instruments. The music is by an Italian named Domenico Scarlatti. When you are listening to the music, try to pick out the various instruments by means of their different sounds. [Edison Velvet-Face 515.]

Now that you have learned as much as this about the wood-wind instruments, you should try to hear them played as much as possible. I am sure that the players in an orchestra would be quite pleased to show you their instruments and to tell you all about them if you asked them to do so after a concert.

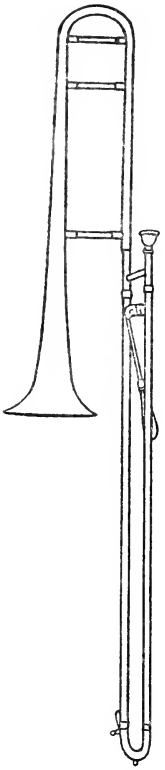
Better still, get one yourself and ask someone to teach you how to play it. The best one for a boy or a girl to learn is the Clarinet. You would soon be playing tunes on it.

II. THE ORCHESTRA

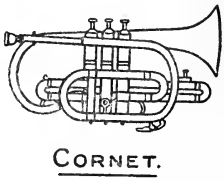
III. The "Brass" and the "Bangers."

Cornet and Trombone Kettle-Drum.

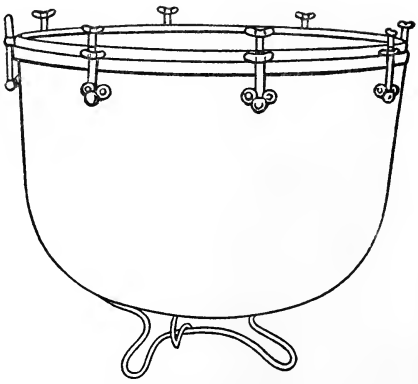
Record: H.M.V: C-1312.



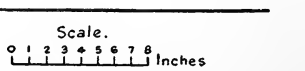
Trombone.



Cornet.



Kettle Drum.



In our two previous talks on the Orchestra, we have learned something about the Strings ("Scrapers") and the Wood-wind ("Blowers"). Before we go on to talk about the "Bangers" we must spend a short time with the second kind of "Blowers": that is, the "wind" instruments which are made of brass.

Who can give me the name of some "blowers" made of brass? [*A.* "Cornet," "Trumpet," etc.]. The Cornet is a popular instrument with men and boys: perhaps because it is easy to play. In any case, you have all seen a Cornet, so there is no need for me to describe it further. The French use the Cornet in their bands: the English use an instrument which has a "fiercer" sound—its notes seem bolder than those of the Cornet and more penetrating. This instrument is the Trumpet. Looking at the two instruments we see that the Cornet is short—like a little fat boy—while the Trumpet is longer and has a lean look about it—like an athletic boy.

You will remember that in our last talk I mentioned the Horn as being an instrument which (although made of brass) sounded well with the wood-wind. The Horn is that very "curly" instrument which seems to be a mass of tubes. If the tube were straightened out it would be about twelve feet long! That is why it is curled up so much. In the old days, the huntsmen used a horn something like this, only very much simpler. It wound completely round the player's body and the wide end (or "bell") came over his left shoulder. Sometimes it was made of silver. The Horn is a very difficult instrument to play: but in the hands of a good player it sounds very beautiful. It can play loudly or softly. When we hear its soft notes they seem rather sad.

Sometimes, when we see a Band, one of the players has an instrument which looks like a very large cornet with the mouthpiece bent forward over the wide part of the tube. This large instrument plays a very deep fat note. It plays the deep parts for the Brass family as the Double-bass plays them for the Strings. It is called the Tuba.

Now, those of you who have seen a Cornet, Trumpet, Horn, or Tuba, can perhaps tell me what the player does with his right hand while he is playing. Are there any little keys for his fingers as there are on a Clarinet? [*A.* "Yes"]. Yes: there are generally three little keys called "pistons" or "valves" which the player uses to obtain different notes.

Can anyone tell me the name of a brass instrument which hasn't these keys but which is played by pushing out and pulling in a long tube (shaped like a hairpin) which is fitted on to the instrument? [*A*: "the Trombone"]. There are two kinds of trombone in use: the Tenor Trombone, and the Bass Trombone. You can recognise the Bass Trombone by the long handle which the player uses for pushing out the sliding portion. The Trombones have a very bold, full, brassy sound.

Now we will hear all these instruments on the gramophone [H.M.V: C-1312]. They come in this order: French Horn, Trumpet, Tenor Trombone, Bass Trombone, Tuba. Try to recognise them from the description I have given you. [Teacher proceeds as with record of String Instruments, varying the order subsequently and getting the Class to name the instruments.]

We will now pass on to the last of the family of instruments in the Orchestra—the "Bangers," as Mr. Scholes calls them.

As you probably know most of them already, I need not describe them in so much detail.

First of all, I want you to tell me the name of some of the "Bangers" you know. [*A*: "Drums," "Cymbals," etc.]

The most important "Bangers" (or Percussion instruments, as they are called) are the Kettle-Drums or Timpani. These were first introduced into England by Henry VIII. Unlike the Cymbals (which just make a noise) the Kettle-drums produce *musical* sounds: they play actual notes. Large orchestras have two or more of them, and we see the player turning the little keys at the side to tune the drums to various notes. For instance, if he has two drums, he makes them play the two chief notes in the music.

These drums consist of a large copper basin over which is fastened a piece of calf-skin. Round the rim are little screw-keys which tighten or loosen the skin and so make it give a higher or lower note.

The Side-drum which is used in all Cadet and Scout bands is also used in the Orchestra.

Then we often see a player with two large round brass plates which he clashes together: or he sometimes hits one of them with a drum-stick. What are these called? [*A*: "Cymbals."]

Everyone knows what tambourines and triangles look like and how they sound, so we need not talk much about them.

Sometimes we hear beautiful bells in the Orchestra. These are not real bells but are long metal tubes hanging from a bar. They are called "Tubular Bells."

Then there is an instrument which sounds like small bells. This consists of a set of steel plates

mounted on a framework and played with two little wooden hammers. This is called the "Glockenspiel."

Finally we have the Castanets: two little hollow pieces of wood which are clapped together between the fingers.

Now we will hear these Percussion instruments (or "Bangers") on the gramophone, and when we have heard them, I will play them in any order and you shall tell me their names. [H.M.V. C-1312]. Teacher proceeds as before.]

This ends, for the time being, our talks about Orchestral instruments. Now we must hear as many pieces of Orchestral music as we can: and when we hear them, we must try to pick out the various instruments. I want you to realise also that *boys and girls can learn these instruments.* The girls might learn such instruments as the violin, the viola and the 'cello: the boys could learn almost any of the wind instruments—though the clarinet and the cornet are the easiest. We could then have a School Band!

NOTE.—The Teacher should follow up these talks by playing instrumental records of all kinds at convenient times—between lessons, and during "handwork" lessons, for instance. The practice of playing the gramophone during *any* lesson is not recommended. These "Talks" develop an analytical sense in the child's mind, and consequently the playing of the gramophone during an Arithmetic lesson (for instance) would only result in divided attention and unsatisfactory work.

12. GEORGE FREDERICK HANDEL.

1685-1759.

RECORD: WATER MUSIC (HORNPIPE AND RIGAUDON) HANDEL. H.M.V: D-1023.

In these days, most boys and girls are very happy at school. We all like the holidays when they come round: but when they are ended I think that most of us look forward to the coming term with its games, music, carpentry, and other activities.

There was a time—and not very long ago, either—when children frequently had cause to dislike school very much. Sometimes a boy would beg his father to take him away because his life was possibly very unhappy: but his father would tell him to be brave and to do his best, for he must remain where he was.

Yes. Fathers want a very good reason before they will grant such a request: and yet this story is about a boy whose father took him away from school without being asked to do so! You would immediately think that the boys were starved there or that some terrible fever had broken out. The reason was nothing like this, however. The father was simply afraid that his boy might be taught music at the school! Could any other reason have been more amazing?

Had this boy been here in this class with us we would have called him "George." His full name was George Frederick Handel, and his father was a doctor.

Now, Dr. Handel was in one way a most extraordinary man: he didn't like music. It worried him very much to know that little George could think of practically nothing else. George would do anything and go anywhere to hear music.

Of course, Dr. Handel would not have a musical instrument in the house. George would wander sadly round the rooms wishing that a fairy godmother would produce a clavichord or a spinet for him to play upon.

One day the tiny boy (he was only six!) clambered up the stairs to the attic. He was feeling just like the child in the picture who said "Nobody loves me: I'll go into the garden and eat worms." So there he sat, with his chin in his hands, dreaming of the time when he would be grown up and when he could play clavichords and spinets to his heart's content. Suddenly his eyes almost jumped out of his head: for there—sticking out from behind some old boxes—was a little clavichord!

George did not stop to wonder how it got there. He was soon dragging it out—for it was quite small—and brushing the dust and the cobwebs from its case. Then began a most exciting time. On moonlight nights, after having been "tucked up" and told to go to sleep, he would creep out of bed and go on tip-toe up to the attic to practise on the little clavichord which seemed to be waiting up there—so lonely until he came.

And then, one night a sad thing happened. George and the clavichord were getting along famously together when the attic door suddenly opened: and there stood his father and mother! They must have looked into his room before going to bed—just to see if he was asleep: and then, seeing no little George there, they must have looked for him all over the house until at last they had found him in the attic! We are not told what happened then: but somehow I feel that George's mother just felt she *couldn't* scold him. And when Dr. Handel saw her carrying George back to bed I think he probably felt like that too.

Some time after this, Dr. Handel decided to go and see another son of his who was a servant in the house of a Duke who lived about forty miles away. When George heard about this he wanted to go too, for the Duke was very fond of music and had it in his castle nearly all day long. Dr. Handel would not take George however. The carriage rumbled away up the road leaving the little boy behind. As it passed out of the gates the doctor settled back against the cushions and was just thinking what he would say to the Duke, when he heard footsteps running behind the carriage. He looked out of the little window at the back, and there was George, running his fastest to keep up with the slow-moving coach! Dr. Handel felt like a man who has set out to pay a call and suddenly finds that his dog has come too—when it is too late to take the animal home. So he *had* to take little George with him: though what he was going to do when they reached the castle he simply didn't know! George was just dressed in his old clothes: he hadn't brushed his hair or washed his hands, and he simply wasn't fit to be seen by the Duke or anyone else!

However, when they arrived at the castle, everyone was very kind. The Duke's musicians liked George very much. The organist let him play the organ after church one Sunday and it was really surprising how well George played. The Duke was listening in the Church and, when he heard that it was a boy who was playing so well, he wanted to know who had taught him. When he heard that Dr. Handel would not allow his son to have lessons he was very angry and ordered the doctor to be brought before him.

"Why have you not allowed your clever little boy to be taught music?" said the Duke, looking very fierce.

"Well," said Dr. Handel, "I don't like music, and I don't want him to be a musician."

However, it was no use arguing with a Duke in those days. Dr. Handel had to give way and consent to George being taught properly.

From that time onwards George made great progress until (by the time he was grown up) he became a wonderful musician.

I have only got time to tell you one more story about him. He was a man now. The Elector of Hanover—a very important person whose name was also George—had made him his chief musician. Life was rather dull in the Elector's castle, and George wanted to visit England. So he asked the Elector if he might go—just for a holiday.

When he got to England, everyone liked his music and he had such a good time that he was quite sorry when he had to say Good-bye and return to Hanover.

How dull the Elector's castle seemed after the excitement of his holiday in London! It was not long before George asked to be allowed to visit England again. This time the Elector said that he must come back as soon as he was told: life wasn't made up of holidays!

So the Elector let Handel go a second time. The English people liked George's music quite as much as they did during his first visit. They crowded to his concerts and made him so welcome that he did not want to go back to Hanover. The Elector grew more and more angry as George did not return. Perhaps Handel thought that he would never see the Elector again, and that his master's anger could therefore make no difference to him. Very unexpected things happen sometimes however, and George was soon to get a great surprise.

One day, his friends came to him in great excitement. The Elector of Hanover had become King of England! If the mother of Jack the Giant Killer had suddenly asked the Giant to dinner, Jack could not have been more alarmed than George Frederick Handel was when he heard this news. What was he to do? His old master was now King and would almost certainly try to punish him in some way.

But the new King was too fond of music to be long in England without wanting to see George again. So the trouble came to an end. In fact, King George the First (for that was the Elector's new name) was really most kind to George in the end, for he gave him £200 a year for the rest of his life.

This is the way it came about. The King was going to have a picnic on the river. George's friends thought it would be a good idea if he first wrote some music and then hired a boat and some musicians so that they could meet the Royal party on the river and play to them as they lazily drifted home in the evening. This was done. The King realised that George wanted to be friends again. He was very glad to stop the quarrel: and, to show George how pleased he was, he gave him £200 every year as I have told you.

Fortunately we have a record of the music which was played at the picnic. It is called the Water Music. I will play you two dances from it. The first is a sailor's dance called the "Hornpipe." The Hornpipe can have either three or four beats in the bar. Sailors dance to the four-beat Hornpipe. When the record is finished I will ask you how many beats in a bar Handel's Hornpipe contains. [Three]. The second dance is a Rigaudon. This was generally a lively piece of music with four beats in the bar. [Teacher plays record.]

Now for some questions. How many beats are there in each bar of the Hornpipe? [*A.* "Three"]. What instrument has been playing the tune? [*A.* "Violin"]. And what instrument has been playing with the Violin? [*A.* "The Piano"].

There are many more facts to be told about Handel, but I must leave you to read about them for yourselves. There are at least two pieces of his music which everyone knows. One of these is "Messiah," and the other is the Dead March from "Saul." "Messiah" and "Saul" are both long musical works consisting of passages from the Bible which are set to music. Pieces like these are called "Oratorios." Whenever we think of Handel we must remember "Oratorios" also, for he wrote a number of them which are still popular.

We must now leave George Frederick Handel. After these stories about him I think you will be more interested in his music. Take every opportunity you can to hear it, and remember that it was his pluck and perseverance when a boy that enabled him to become such a great composer when he grew up.

[The teacher might take an early opportunity to play the class the following records: Harmonious Blacksmith [H.M.V: D-645], Let the Bright Seraphim [H.M.V: D-289] and others recommended in "A Scheme of School Music" (E. Douglas Tayler.)]

13. JOHN SEBASTIAN BACH.

1685-1750.

RECORDS: H.M.V. DB-587 (VIVACE) AND H.M.V. E-416 (FUGUE).

Before I tell you the story of another great composer I want to ask you two questions about George Frederick Handel. What was his father? [*A.* "A Doctor"]. Did his father encourage him to learn music? [*A.* "No."]

Now, during the same year in which Handel was born, another little boy who was also to become a great musician came into the world. This second boy was more fortunate than George: for his father, his grand-father, his great-grand-father, and people even further back than that, had all been very fond of music.

He had two Christian names. The first was "John." That is easy to remember, and I expect that some of the boys in this class are called "John," too. But his second name was rather unusual. I will write it on the board—S-E-B-A-S-T-I-A-N. Now what what does that spell? [*A.* "Sebastian."]. So his two Christian names were "John, Sebastian." When we come to his surname, we are soon in difficulties. Here it is, on the board—B-A-C-H. How would you pronounce that? [*A.* "Batch"—as in a *batch* of loaves]. Yes: that is how we would say it in English. In Germany however, where John lived, they would pronounce the first two letters as "bar" and the final "ch" like a "k" *coming from the back of the throat.* We must learn to say it like this: and we must never call it "Batch" or "Bark."

So the boy's full name was John Sebastian *Bach*. You will remember that his father was very fond of music, so the boy was soon learning to play the violin. No doubt he was much encouraged in his work by the fact that his relatives were constantly playing music together and he would perhaps try to play their pieces. How different this was from Handel's first attempts at music!

When John was ten years old his father and mother died and he had to leave the home where he had been so happy and to go away to live with his big brother. This brother sent him to school. In his spare time he gave John music lessons and the boy learnt to play very well indeed. After learning the music which his brother had set for the weekly lesson he would hunt round for more music, and soon he could play most of the music in the house and was eager for new pieces.

There was one book of music which John specially wanted to use, but his brother valued it very highly and kept it locked up in a cupboard. Now this cupboard had strong lattice-work doors. Instead of using glass, the carpenter had taken some thin strips of wood and nailed them cross-wise against each other to form a kind of trellis-work, such as we see in gardens sometimes. John found that he could put his hand through this trellis-work and reach the book. Fortunately for him the book had a soft cover: he could therefore roll it up into a tube and then pull it through one of the holes in the lattice.

Then, on moonlight nights, he would sit up in his little room copying out the music from the book. It took months to finish. How pleased John was when he could take his own copy to the clavichord and try over the pieces!

When his brother heard him playing them he was very angry because he had forbidden John to touch the book in the cupboard. He took the copy which the boy had so carefully made and would not let him play the pieces. What a disappointment that was after so much trouble and work!

John did not give up studying music however. At the age of fifteen we find him at a school for choir-boys. When the holidays came, he would tramp a long way to a place called Hamburg where there lived a fine organist. These tramps must have been real adventures, for of course John had very little pocket-money. We are told that one day, on the journey back from Hamburg, he had so little money left that he could not afford to buy any dinner. He just sat down outside the inn and thought how nice the dinner must be which the people were having inside. Just then something came flying through the air and fell at his feet. On looking down he saw two herring's heads. He picked them up, and (wonderful to relate) inside each one was some money! Needless to say, he was soon inside that inn enjoying the dinner which had smelt so nice outside. But he never found out where the money came from.

As Bach grew older he became more famous. He was always writing music: some of it was for clavichord, some for organ, some for string instruments, and a great deal for voices. Here is a piece of his music for two Violins accompanied by a String Quartet. Do you remember what instruments play in a String Quartet? [*A.* "Two violins, a viola, and a cello"]. We shall hear the two principal Violins chiefly: but, if you listen carefully, you can hear the quartet in the background. [Teacher plays the Vivace on DB-587 (H.M.V.)]

He was a choirmaster and had a lot of choir-boys. But we are told that he was not strict enough with them. I think he was too kind-hearted: and perhaps he was generally thinking out some more beautiful pieces of music when he was expected to be keeping the mischievous boys in order.

As you would expect (from the story of his journeys to Hamburg when a boy to hear the great organist play) he was always very fond of the organ and wrote some splendid pieces for it. We will finish this talk by listening to one of these organ-pieces. It is called a "Fugue." You will hear one jolly little tune which comes in very often: in fact the whole piece is built up on it. Sometimes it appears in the treble: sometimes in the bass: and sometimes in the other parts. It is written in the style of a lively dance called a Jig. It is not played on a little organ (such as some people have in their houses), but on a large church organ. When you get an opportunity, you should certainly have a good look at a Church organ. Instead of having only one row of keys (like a piano) it has three or even five rows, one above the other. There is also another row on the floor which the organist plays with his feet. What do we call that part of a bicycle which we work with our feet? [*A.* "Pedals"]. Yes: and the keys of this row on the floor are called Pedals also. They generally give us very deep notes. [Teacher plays "Fugue Alla Gigue," H.M.V: E-416]

Bach was very clever at making up pieces in his head and playing them straight away on the organ or the clavichord. Although the piano was invented during his life-time, he always preferred to play on the older instruments such as the clavichord or harpsichord. At the next opportunity, we must hear

some of his music for these instruments on the gramophone.

He died at the age of sixty-five. Strange to say, his music was almost forgotten for a long time: but people are now getting to like it more and more, and I think that Bach and his music will never again be forgotten.

[Other records which might be played during (or subsequent to) this talk are: "My Heart ever Faithful" (H.M.V. DB-305), "Air on the G String" (H.M.V. DB-226), "Italian Concerto" (harpsichord) (H.M.V. D-1281-2.)]

14. JOSEPH HAYDN.

1732-1809.

RECORD: H.M.V. C-215. (TOY SYMPHONY.)

This is the story of a little village boy who grew up to be one of the great musicians.

It was the end of a beautiful summer's day. The last rays of light were fading away and the roofs and chimneys of the little country village began to look like black shapes outlined against the sky. Everywhere there was the scent of flowers and the droning of sleepy insects. Here and there, lights began to appear in the cottage windows. Then, softly, from a cottage next to the coach-maker's shop, came the sounds of a boy's voice. And what a beautiful little voice it was—so clear and sweet! The neighbours sat in their door-ways listening: a sense of peace came over the evening scene, for the child's singing seemed to express for all of them the feeling of quiet rest which the dusk brought to the little village.

It was the coach-maker's son who was singing. This was his last evening at home before going to the neighbouring town to be a choir-boy, and so the family were having a last musical evening together.

The name of the coachmaker was Haydn (pronounced "Highd'n.") and the little boy's name was Joseph. Joseph's father was fond of music too: he could sing and play the harp, so they used to have some good times together.

How these happy evenings at home came back to little Joseph when he had left his father and mother and gone to live as a choir-boy in the town! The choir-master was determined to make the boys work

as hard as possible. He drove knowledge into them with the stick: and they were not over-fed either. Perhaps another time I will tell you how choir-boys lived in the olden days. However, little Joseph was a bright little boy and soon he was able to sing fairly well from sight and play upon the harpsichord and the violin.

One day the Choir-master from the Cathedral in Vienna came to call on Joseph's master. How excited the boys were: and how they envied Joseph when he was called in to the master's study to sing before the important visitor! The result was another change for Joseph. He was taken away to Vienna to sing in the Cathedral Choir there. And even now he was only eight years old!

Mr. Reuter (pronounced "Royter"), his new master, had only one purpose for the boys: they must sing their very best in the services. Joseph, for instance, wanted to write music for himself. He would get a large piece of music paper and cover it with notes, thinking that he might be making real music. But instead of showing the little choir-boy how to write music properly, Mr. Reuter only laughed at him and would not show him how to write down the melodies which were always singing in his head. However, Joseph was not to be stopped. He bought some books and studied hard and soon began to understand how to write melodies and chords.

It was not long before Joseph's little brother, Michael, got into the choir. And now began a rather sad time for Joseph. His voice began to break and get squeaky on the top notes, so the important parts were given to Michael to sing instead. Mr. Reuter thought to himself, "What good is Joseph's voice to me, now that it is breaking?" So he kept on the look-out for an excuse to get rid of him.

We may think that the event which led to Joseph's expulsion from the Choir-School was a funny one: but I do not think that Joseph thought so when he found himself out in the cold streets with nothing to eat.

It happened like this. Boys in those days wore pig-tails just as English sailors used to do. One day, Joseph was sitting at his desk in school playing with a new pair of scissors. What was there handy for him to cut with them? Why! the pigtail of the boy in front of him! Very quietly, while the master was not looking, Joseph placed the pigtail between the blades of the scissors. Then, snip! and the pigtail lay on the floor! Oh! how angry Mr. Reuter was! This was his opportunity to get rid of the boy with the broken voice. Poor Joseph was turned out into the winter's night without food and lodging and with his father's home far away.

What was he to do? He wandered sadly through the streets, getting more and more hungry, until he suddenly thought of a barber who had been kind to him. Joseph hurried to the barber's house: and the kind man and his daughter took him in, gave him something to eat, and asked him to live with them.

From this time onward, Joseph got on better and better until he became a Choir-master himself.

Remembering his own boyhood's troubles, he was always very kind to young people. They called him "Papa Haydn" because he was so kind to them. He visited England where the people liked his music very much—especially a piece describing how the world was made. This piece was called "The Creation." It was sung at the last concert which Haydn was able to attend before he died.

Joseph Haydn wrote very many pieces of music of different kinds. To finish this talk, I will play a record of a "Toy Symphony" which he wrote. In addition to real instruments, he used in this piece toy instruments such as drums and "cuckoos" and, at the end, you can hear a doll saying "Ma-ma." [Play record.]

Of course, I could tell you much more about Joseph Haydn: but this talk will give you some idea of his boyhood especially—and I think that is perhaps the most interesting part of his life for us.

15. WOLFGANG AMADEUS MOZART.

1756-1791.

RECORD: MINUET FROM STRING QUARTET IN D.
H.M.V. DB-254.

How many of you have little six-year-old brothers at home? Do you think that they could beat you at arithmetic, or at games like draughts and dominoes? [*A.* "No."] Could they sit down and play beautiful music on the piano? [*A.* "No."] No. They might try to make up little tunes by playing the piano with one finger but we would hardly call the result beautiful music. And yet the little boy of whom I am going to tell you could have beaten anyone in this class at any of these subjects.

His name was Wolfgang Amadeus Mozart—rather a hard one to remember! However, if you cannot remember the first two, you can at least learn the third which was his surname. Here it is on the blackboard—M-O-Z-A-R-T—"Mozart." His father's pet-name for him was "Mr. Woferl."

"Mr. Woferl" was a wonderful little boy. Even at the age of three he could play quite nicely, and, by the time he was five, his father had a little book of tunes which the baby-boy had composed or "made up."

He was a lucky child, for he had a kind father and mother and a good little sister named Anna. Her pet name was "Nannerl." His father could play the violin. He was so proud of his musical children (for Nannerl was musical too) that he decided to take them on a journey to various cities where they could give concerts and perhaps earn some money for more music lessons.

How excited the two children must have been when they set out from home! By this time "Mr. Woferl" was six and "Nannerl" was eleven. They journeyed from town to town, giving concerts wherever they went. People knew they were coming, for everyone had heard of the wonderful children. As they passed the great houses of rich people they would be invited inside to give concerts. They were such nice children that everyone loved them and gave them presents: beautiful clothes, jewels, and money.

You know that when going from one country to another people have to pay a tax on some of the luggage which they take with them. On one occasion the tax-man or revenue officer wanted to know what the Mozarts had in the way of luggage for which he could make them pay. Perhaps he was rather a gruff kind of man, for people had often tried to get through without paying. However, "Mr. Woferl" soon made friends with him, as he did with everybody. He played such a pretty little piece on his violin that the customs officer let the family through by paying very little money at all.

When the Emperor heard about the children, he ordered them to appear and play before him. You can imagine how excited the children were! Of course, a six-year-old boy could hardly be expected to know that he was supposed to be on his best behaviour in an Emperor's palace. Suppose your little brother was invited to go and see the King and Queen in England: and suppose that when he saw the kind Queen he immediately jumped into her lap, put his arms round her neck, and kissed her! You would wonder whatever the Queen would say. Well, Queens are very kind—just like our own mothers; and so, when little Wolfgang did this, the Empress didn't mind a bit: in fact, she thought what a dear little boy Wolfgang was.

In most fairy stories there is a Princess. This is a true story, but a Princess comes into it also. One day when "Mr. Woferl" was playing about he fell down. Immediately, the kind little Princess ran to help him up. When he saw who it was, he said "You are good, and I will marry you." He never *did* marry the Princess. Poor little girl! When she grew up she became Queen of France and was executed when the people rose up against the King.

All holidays come to an end: and this journey ended when little Wolfgang caught scarlet fever, the family returning home when he was better.

Their father decided to take them to Paris and to London in the following year. In England, they were again invited to play before Royalty. You will remember how Handel wrote the Water Music for George the First: and it was George the First's grandson who now invited the children to his palace. The King was astonished at Wolfgang's playing. He gave him some most difficult things to do, but the boy came out of the test with flying colours.

You might think that a clever boy like Wolfgang would become conceited; but he never did. He was just a happy little boy all the time, and he was always very fond of his parents and of his sister.

When he grew up, people were not always so kind to him. However, he went on composing beautiful music of all kinds. He wrote pieces for Orchestra, several Operas and much Church Music, music for harpsichord and string instruments. In fact there is hardly any kind of music which Mozart did not write during his short life of thirty-five years.

The record which we are about to hear is a Minuet for String Quartet by Mozart. What instruments play in a String Quartet? [*A.* "Two Violins, a Viola,

and a 'Cello.] A Minuet is built up like "The British Grenadiers." We have the same tune at the end as we had at the beginning, with a different tune in the middle. When you hear this Minuet I want you to put your hands up when the middle tune starts and also when the first tune comes back again. [Teacher plays H.M.V. DB-254.]

This music was written by Wolfgang Amadeus Mozart, one of the world's greatest musicians. How different his early life was from that of Handel or Bach! And yet he never became conceited but just enjoyed his games like other children and was always considerate and kind towards his parents and his sister.

16. LUDWIG VAN BEETHOVEN.

1770-1827.

RECORDS: TRIO IN C, FOR FLUTE, CLARINET AND BASSOON. Col. 2345. MOONLIGHT SONATA FOR PIANO. H.M.V. D-1140 (FIRST MOVEMENT.)

In our talks about composers we have heard of three—Bach, Haydn, and Mozart—whose fathers were fond of music and helped their sons with kind encouragement. I have also told you about Dr. Handel. You will remember that he did not like music and that he did his best to prevent George from having lessons.

To-day, we are to talk about a boy whose father was a musician but unkind to his son. In fact, Mr. Beethoven was a drunkard: the family were consequently kept much poorer than they need have been, and the boy remembered all his life the miseries of his early days.

However, the father realised that his son had great musical talent. He therefore decided to teach him himself. He was so strict that he would drag the poor boy out of bed late at night to give him his music lesson and, when the boy had not done his practice, his father would punish him most severely.

You will see the boy's name on the blackboard. Read it to me, please. [Children pronounce the name as spelt.] That is the way English people might say the name: but you must remember that this boy was born in Germany. His name would therefore be pronounced something like this—Loodvig van Batehoven. The word "van" is not another Christian name but is part of the surname.

In a way, it was a good thing for Beethoven that his father made him practice. When he got over the dull part and had begun to play pieces he became very fond of his music and even tried to make pieces up for himself. In fact, he soon became so clever that his mother took him for a journey to the houses of rich people to whom he played and who were astonished at his ability. What other musician went on a tour like this? [*A.* "Mozart."]

At the age of twelve the boy met a musician named Neefe. This man was the Elector of Cologne's organist. He asked Beethoven to come and help him, and the boy was soon playing the organ and also the harpsichord in the orchestra of the Elector's theatre.

But Beethoven wanted to meet some of the other great musicians who were living at that time and to take lessons from them, so he went to Vienna where he met both Mozart and Haydn. He also made some very good friends.

Beethoven's friends had to put up with a good deal. In those days, musicians lived as servants in the houses of the rich people who employed them. They had to obey their master's orders. Beethoven was the first great musician to rebel against this state of affairs. As Mr. Scholes says "He thought (and rightly, too) that it is a greater thing to be born a genius, and to cultivate it perseveringly, than to be born 'with a silver spoon in one's mouth'." He stood very much upon his dignity and often thought that people were trying to snub him when they were really only trying to do him a service.

Some people might have called him ugly. He had a big head with tousled hair and a stern face. But he looked quite different when he smiled. The fact is that the poverty and sadness of his boyhood had

left its mark upon him. Much of his music is stern and brooding though we sometimes see the sun shining through.

Beethoven loved to get away into the country, to roam through the woods and to listen to the birds. Then he was so happy that he would run about like a boy and thoroughly enjoy himself.

But poor Beethoven was not to be happy for long. When he was twenty-eight years old he began to realise that he was going deaf. You can imagine what a terrible thing this would be for a musician, to know that he was gradually losing the power to hear the beautiful sounds of Music and of Nature. This deafness did not prevent him from composing: the music which composers write comes from their minds and not through their ears. Even when he was quite deaf, Beethoven knew just how his music would sound merely by looking at the notes he had written.

Another source of sorrow for the great but lonely man was his nephew Carl whom he had adopted. [What does "adopted" mean?] Having no children of his own he did everything he could for Carl, giving him a good education and saving up money for the boy's future. But Carl was one of those boys who love nobody but themselves. He took everything that his unselfish uncle gave him and never thought of being kind to him in return. Just think of poor Beethoven when he was deaf and ill and feeling so very lonely: and the boy for whom he had done so much would not even go to see him except to get more money to spend in selfish amusement. And yet, Beethoven loved Carl in spite of such ingratitude and left him his money when he died.

Beethoven's life had been a stormy one: and it was during a thunder-storm that he died. From his boy-

hood he had fought against heavy odds and yet he was a kind and generous man in spite of his gloomy looks and rough manners. As we grow older I think we will like his music more and more, for it speaks of things which most of us feel and yet which cannot be put into words.

As examples of his music I will play you two records. The first is a piece for three wood-wind instruments—flute, clarinet, and bassoon. Whilst you are listening, try to pick out the music of each. [Play record Col. 2345.]

The second record is of the first movement from a Sonata for piano. If you listen carefully you will realise why people call this the "Moonlight" Sonata. [Play record H.M.V. D-1140 (first movement).]

Beethoven also wrote some wonderful music for the Orchestra. In these Symphonies (as they are called) he paints all kinds of moods—gay, sad, noble, humorous. We should take every opportunity to hear them, either by listening to a real orchestra or by playing the gramophone records. The more we hear them, the more we will realise what a great man Beethoven was and how he could make music talk to us about our inmost thoughts.

[On future occasions the teacher could play such records as the following: Symphony in C (Col. L-1889-1892), Kreutzer Sonata (H.M.V. C-844 and 854), and String Quartet in G (H.M.V. DA-851-4).]

17. OPERA.

RECORDS: H.M.V. DB-942 (RIDDA E FUGA INFERNALE: BOITO) AND H.M.V. D-634 (LOUDLY LET THE TRUMPET BRAY: SULLIVAN).

When we go to the "Pictures" we see something and we hear something. What do we see? [*A.* "Pictures"]. And what do we hear? [*A.* "Music."]

Now, I wonder if you have ever thought why they have music at the Pictures? If you remember our talk on Pictures in Music you may be able to guess the reason. What did that record of the elephant and the other animals prove to us? [*A.* "That music can paint pictures in our minds."] Well, I think you can see clearly that if the music is sending pictures through our ears and the screen is sending pictures through our eyes we are getting a picture which is doubly clear.

What kind of music do they play for a funny film? [*A.* "Lively, humorous music."] Yes: the music is chosen to go well with the film. In the same way, a cowboy picture would have exciting music, and a sad picture would have gloomy music.

We see then that, at the Cinema, the pictures and the music combine to give us a clear idea of the story.

Now, suppose that we could actually see the actors making the film and hear the sound of their voices and of the sea, the horses, and the wind in the trees. If we actually saw these people and heard the sounds which I have mentioned, together with the suitable music, we would get an even clearer idea of the story. Then, during a sad scene, they might sing their words

to sorrowful music: or, in a battle scene, they might sing of the glorious deeds of their ancestors before actually joining in the fight themselves.

There is such a thing as a play in which the story is acted by real people, the words are sung to suitable music, the scenery on the stage is designed to help us to understand the play better, and the music flows on and on—constantly presenting us with fresh pictures and ideas as the story unfolds. This kind of play is called an *Opera.*

In an Opera acting, singing, instrumental music, scenery, dresses, dancing, coloured lights, and several other things are used to give us the clearest possible idea of the story.

Doesn't it seem extraordinary that millions of people go to see the "Pictures" every week while only thousands go to the Opera? And yet you can realise from what I have told you that the Opera is generally much more interesting.

Of course, the best way to understand what an Opera is like is to go and see one. You are sure to have a chance, sooner or later. Do not miss it when it comes.

Most people like stories with something stirring and tragic about them, so many Operas are built on stories such as these. Here for instance is a piece from an Opera called "Mefistofele" which tells of a man named Faust who sold his soul to Mephistopheles (or Satan). Satan has taken Faust to the mountains where they see the demons dancing in a horrible and wild manner. We can hear the excited cries of Mephistopheles and the Demons. Sometimes the dancers sway on their feet, sometimes they prance madly about: but the whole piece is one of wild excitement which gives us just the picture which the

composer intended. If the music alone can do this, what must be the effect of the actual scene in which the living characters, the wild dancing, the weird scenery, and the lighting effects all combine with the music to give us a wonderful living picture. [Teacher plays record "Ridda e Fuga Infernale," H.M.V. DB-942.]

But all Operas are not written on such tragic stories as this one. There are Comic Operas which take humorous subjects for their stories. Some of the finest Comic Operas were written by an Irishman named Sir Arthur Sullivan. Some of these are given in most large towns and cities once a year, and you should certainly go to hear them when you get an opportunity. The most popular ones are "Trial by Jury," "H.M.S. Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "The Mikado," and the "Gondoliers." As an example of the jolly sparkling music which Sullivan wrote I will play you a piece from "Iolanthe." A chorus of Peers (or Nobles) marches on to the stage. The Peers are all dressed in their rich robes and they look very fine and important as they sing "Loudly let the trumpet bray." When I tell you that these gentlemen have incurred the wrath of the Fairies and their Queen you can guess who comes out on top in the end. [Teacher plays H.M.V. D-634.]

Of course there is a great deal more to be said about Opera; but I have been able to give you only a general idea of it to-day. The best way to learn more is to see as many as you can. Frequently you will find that the words are in a foreign language, generally Italian. But the music, the scenery, and the acting help us so much to understand what is going on that the actual language in which the Opera is sung makes little difference—especially if we have read the story before we go.

[The children could write and perform an Opera built up on Folk Songs and Shanties which they have learnt during the year. Example:—

Title: "The Coastguard's Bride."

Folk Songs: Admiral Benbow.
I'm Seventeen come Sunday.
O No John!
Spanish Ladies.
The Coasts of High Barbary.

Shanties: Billy Boy.
Drunken Sailor.
Rio Grande.
Blow the Man Down.

Four Operettas suitable for a Primary School are:

(*a*) April Fools. Armstrong Gibbs. (Curwen.)

(*b*) When one isn't there „ „

(*c*) The New Master. Statham. (Curwen.) (Specially suitable for boys in Stds. 4, 5, and 6.)

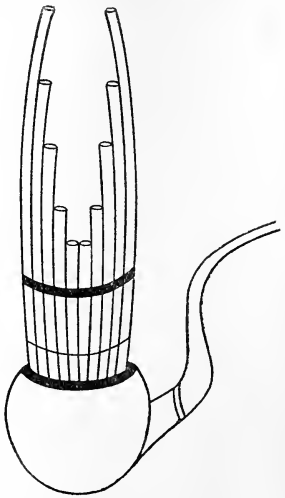
(*d*) The Idea. Gustav Holst. (Novello.)]

18. THE DISTANT PAST.

B.B. Maps of Asia and Europe.
Drawing of Chinese Sheng.

[Examples of Ancient Music will be found in "Song of the Ages" by Dunstan and Bygott. Price 2/6.]

Five thousand years ago! Five thousand years before railway-trains, motors, telephones, wireless, and aeroplanes! It is less than one thousand years since William the Conqueror landed in England. In his day, people would have had to say "four thousand years ago" when speaking of the time of the infancy of music.



Shêng.

Can anyone tell me the name of the country through which that old, old river the Nile runs? [*A.* "Egypt."] Yes: it runs through Egypt, a wonderful country whose people were civilised when the inhabitants of England were merely savages. We have all read and heard of the treasures which lie hidden beneath the sands of that country.

Five thousand years ago, music could be heard on the banks of the Nile. We have only a vague idea as to its character, for no written examples have come down to us. But drawings, paintings and carvings of musical instruments and their players have been

discovered, and from them we can learn something of the music of that ancient people.

If the mummified body of an Egyptian princess could come to life again, I wonder which of the instruments in use to-day she would recognise as having been played when she was a girl! Which instruments do you think were invented first? Well, it will help you if I ask which instruments are easiest to play. [*A.* "Drums, tambourines, toy-trumpets," etc.] Yes, even our little brothers at home can play these. But isn't it interesting to know that drums, tambourines, trumpets, cymbals, bells, and even flutes, were used by the Egyptians all those thousands of years ago? We use them in our Percussion Band at school: and I think Egyptian bands must have sounded something like that.

Another instrument which the Egyptians used was the harp. A moment's thought will remind us how old the harp is. Can you tell me the name of anyone living a very long time ago who used to play on the harp? [*A.* "David," "King Alfred."]

There were other ancient civilisations besides that of Egypt: Assyrian and Babylonian, Hebrew, Arabian, Indian, Chinese, and Greek. Let us find these countries on the map, for it was in them that music first went to school. [Individual children point out each country.] These countries all had the instruments we have already mentioned, but there is another point of special interest about each.

Some people think that the Assyrians may have invented an instrument which is played in Scotland. What instrument is that? [*A.* "The bagpipes."] It is also thought that they were the first to make the psaltery and the dulcimer of which I told you in our lesson on the ancestors of the piano. The psaltery,

being a *plucked* instrument was the ancestor of the ——? [*A.* "Spinet: Harpsichord"]—and the dulcimer, being played with hammers, was the ancestor of the——? [*A.* "Pianoforte."]

The Hebrews had also a special instrument. This was the ram's-horn trumpet. As you can guess from its name it was made from the actual horn of an animal and not from metal. These were the trumpets used by Joshua to destroy the walls of Jericho.

It is thought by some that the Arabians invented the method of playing string instruments with a bow. What string instruments are played with bows to-day? [*A.* "Violin, Viola, 'Cello, Bass."] The Arabians certainly did use bows in the fourteenth century—that is, at about the time of the terrible Black Death in England. But the English had learnt the use of the bow by the time William the Conqueror came—that is, in the eleventh century. From this it would appear that the English may have been the first to think of playing string instruments with a bow.

By the word "Indians" I mean the people living in India: not the American Indians. The music of the Indians was very difficult to sing and to understand. For one thing they had many more steps in their scale than we have. Indian scales were named after different gods: the god of the rainy season, the god of the hot season, and various others. It would seem curious to us if we were not allowed to sing in the key of C major during the Summer because that key could only be used in the Winter! There is a story that an Indian nobleman once sang a night song in the daytime, and we are told that darkness reigned everywhere within sound of his voice!

The Chinese have this idea, also. The scale in which their religious music is sung varies with the

different times of the year. They have some curious instruments, too. One looks like a gong: but, instead of a metal plate, it has a piece of black stone which the player hits with a hammer. Another instrument (called the Sheng) looks like a tea-pot into the top of which several tubes of bamboo and hard wood are placed. At the foot of each tube is a small metal reed which does the same work as the wooden reed in a clarinet. Instead of blowing through the instrument the player sucks in his breath. This idea was copied by the inventors of the harmonium and the concertina.

In the early days, musicians were frequently slaves who played during the great feasts which their masters gave to each other. The Greeks, however, were the first to realise that music was such a wonderful thing that the masters themselves might well study it. They came to realise how necessary music is to everyone and what an effect it has on our minds and characters. Naturally, they studied the art very carefully and, incidentally, gave us the beginning of our modern scale.

Now, there is one special point which I want you to remember about all this ancient music. When we learn the piano, are we satisfied if we can just play a tune with one finger? [*A.* "No."] No: we want the tune, but we also want something to play with it. What is that? [*A.* "Chords: Harmony."] Yes: we want Chords or Harmony to make the music more interesting. Now, these ancient musicians knew nothing about chords. All the instruments which could play melodies played the same melody together. Do all the instruments in a String Quartet play the same melody together all the time? [*A.* "No"]. We would soon get tired of it if they did. And yet that is the kind of music to which the ancient Egyptians

listened: just one big tune accompanied by drums, tambourines, cymbals, and other "banging" instruments—but no chords or harmony.

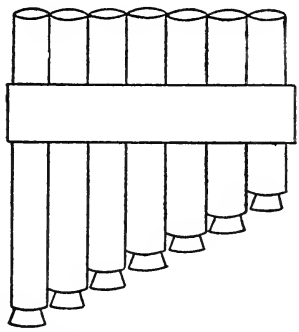
We must remember therefore that though the people of those days had some of the instruments which we use to-day, yet there was one very great difference between their music and ours. All their melodic instruments played the same tune together: our instruments play different tunes together and these tunes are written in such a way that they all fit in and make beautiful harmony.

[NOTE: Some records of modern music written to *suggest* the music of some of the nations referred to above are "Orientale": Cui: Col. X-315 (Arabia), "Ballet Egyptienne"; Luigini: H.M.V. D-16-17 (Egypt), "Tambourine Chinois": Kreisler: H.M.V. DB-318 (China), "Chanson Hindoue": Rimsky-Korsakoff: H.M.V. DA-272 (India).]

19. THE ORGAN.

B.B. Syrinx or Pan's pipes.

Record: Fugue in G Ma.: Bach. H.M.V. D-1402.



PAN'S PIPES.

You will remember that when we were talking about Handel I told you how he played on a certain instrument in the Duke's Church one Sunday morning; and in our talk on Bach we heard how he trudged many miles to hear a musician play on a similar instrument. What was this instrument? [*A.* "The Organ."]

Now, when we mention Organs, many people think of the small and rather wheezy instruments which they have at home. These are organs, it is true; but they are in some ways really a copy of the Chinese Sheng which I mentioned in our talk on Ancient Music. They have no large pipes but merely little strips of metal which vibrate and so cause the sounds. Of course Handel and Bach did not play instruments like these. They played organs such as we see in a large cathedral: huge instruments which seem to consist of a forest of great pipes kept in place by a wooden framework. It is of such organs that I want to speak to-day.

Just as we can trace the history of the piano back to the Dulcimer, so we can trace that of the Organ right back to a small instrument used by the Greeks.

This was the Pan's Pipes, a picture of which you see on the board. It consisted of seven little pipes, open at the top end only, all of different lengths and bound together in order of length; for, as in strings, so in pipes: the longer the pipe, the deeper the note. The player blew across the tops of these pipes and so made his melodies.

The Romans were the first to think of the idea of supplying the wind to these pipes by some other method than that of the human breath. They made large containers into which air was pumped and kept at the required pressure by means of water. From these containers the air was led to the pipes when the keys were pressed down.

From the time of the Romans, men were constantly trying to make improvements in the building of Organs. The keys were not small ones such as those of a piano or a modern organ, but great slabs which had to be banged down by the fist. They were very clumsy instruments requiring many strong men to blow and to play them, and the sounds they gave were loud and harsh.

In the fifteenth century the idea of a keyboard to be played with the feet was introduced. These foot-keys were called pedals.

Let us now consider the appearance of a large modern organ. As we look at it from a distance, how huge it seems! Behind the wooden casing we can see a forest of pipes, some of metal and some of wood. These pipes vary in length from a few inches to thirty-two feet—and there are thousands of them. One large organ in America contains 10,059 pipes! We now go near and watch the organist. He is sitting in front of three, four, or even five, keyboards or manuals. These keyboards are placed one above

the other like stairs. As he plays we notice that he is doing something with his feet. We look down, and there, on the floor, is another keyboard with large wooden keys. These are the pedals. So the organist plays notes with his feet as well as with his hands.

On each side of the keyboards we notice dozens of little knobs. These are called "Stops." Each is labelled with a name. For instance, one may be marked with the word "Trumpet." The organist pulls this Stop out and the mechanism inside is immediately altered in such a manner that the keys send the wind to the trumpet pipes. He pushes this stop in and pulls out another marked "Clarinet." This time the wind goes to the Clarinet pipes. Each keyboard (or manual) has its own set of stops. For instance, the fourth manual from the bottom has the Solo Stops: that is, the pipes connected with it sound like Flutes, Clarinets, Trumpets, Tubas, and other instruments on which the Organist likes to play the melodies of certain pieces.

The pipes connected with certain of these keyboards are generally enclosed in a large wooden case. The front of this case opens and shuts like the front of a gramophone. What happens when the shutters of a gramophone are closed? [*A.* "The music becomes softer."] The same thing occurs when the shutters in the organ are closed: the music becomes softer. By means of a foot-lever the organist can open or shut them whenever he likes. When he opens them gradually, the sound seems to swell out: so these cases are called "Swell-boxes."

How is such a large organ supplied with sufficient wind? Well: if the organist were kind enough to show us, we would see that the wind is provided by engines which are generally placed underground. Sometimes they are electric engines, sometimes

hydraulic engines (driven by water), and sometimes gas engines.

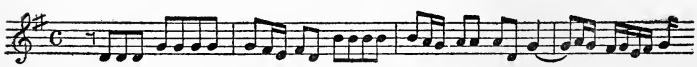
If you know an organist, get him to show you his Organ and to explain how it works. You should also go to hear Organ Recitals whenever you can.

Here is a record which will give you an idea of how an Organ sounds. The music was written by Bach and is in the form of a Fugue.

When writing a Fugue the composer thinks of a striking little piece of melody which we can easily recognise when we hear it again. This little tune is sung by all the parts, one after another. It is called the "Subject" of the fugue. The Subject has another little tune which runs along with it like a shadow. This second tune is called the "Counter-Subject." Whenever you hear the Subject, you may be fairly certain that the Counter-Subject is playing in one of the other parts at the same time. Sometimes the subject goes away for a little while, leaving the various voices or parts to talk about some portion of it. On these occasions the parts take a little bit of the Subject which they like and make up a few bars of music on it, and then the Subject comes marching in again and they all set to work playing it once more—not forgetting the "Shadow."

Here is the subject of the fugue which we are about to hear. (Teacher plays or sings).

[Quavers to be played at a quick walking pace.]



Notice what a striking little bit of melody it is and how easily we could recognise it again.

Now we will hear the record. While it is playing we will think of the organist and the huge instrument

which is producing such wonderful sounds. Perhaps you will be able to tell me when the Subject first comes in on the Pedals with their great deep notes. [Teacher plays record H.M.V. D-1402.]

Such then is a brief description of the Organ. Take every opportunity to hear this splendid instrument and to learn more about it. If you want to learn to play it yourself, you must first of all work hard at your piano lessons: then, when you grow older, you will not find it so difficult to learn how to play the wonderful instrument of which I have told you something to-day.

NOTE.—Other good Organ records are H.M.V. E-424 (Prelude and Fugue in G. mi. [small]: Bach); H.M.V. E-416 (Fugue à la Gigue: Bach); H.M.V. C-1291 (Toccata and Fugue in D mi: Bach).

20. THREE BRITISH COMPOSERS.

[Stds. 4, 5, and 6.]

PURCELL 1658-1695.
STANFORD 1852-1924.
HOLST 1874——

RECORDS:

PURCELL. (*a*) GAVOTTE (HARPSICHORD) H.M.V. D-490. (*b*) I ATTEMPT FROM LOVE'S SICKNESS TO FLY. H.M.V. E-313.
STANFORD. DRAKE'S DRUM. COL. 3312.
HOLST. ST. PAUL'S SUITE (FINALE). COL. L-1649.

I have already told you something of the German composers Handel, Bach, Mozart and Beethoven, and of the Austrian composer Joseph Haydn. Now I want you to know something about British composers.

The English have a great musical history—a fact which we are beginning to realise more and more. Up to the time of Charles II. they may be said to have been the leading musical nation in the world, though the Puritans in Cromwell's time had tried to drive music out of the country. You know already how fond of music Queen Elizabeth was. Naturally she did much to encourage musicians: and English music was so wonderful in her day that we call those times the "Golden Age."

After the death of Charles II., and especially after the accession of the German Elector of Hanover to the throne of England, English musicians became greatly discouraged because German musicians flocked over to England and nothing was to be heard but German music.

It so happened that the first great German composer to come over was Handel: and his music was so wonderful that for very many years afterwards the people (who had forgotten how beautiful their own national music was) thought that no composers could equal those from Germany.

This is all the more curious when we reflect that the German music was quite different from the bright and joyous music of English musicians. It was more serious. Handel's most popular pieces (for instance) were his Oratorios, or compositions founded on Bible stories.

This preference for German music lasted right up to the last Great War. And then the English woke up! They realised at last that they, too, had great composers and that their musicians had led the world in the days of Queen Elizabeth and could do so again if encouraged. The result is that a great re-birth of music has occurred in England. Once more the people are singing the Folk-songs of their own country. The compositions of great British musicians which have been lying hidden away dusty and neglected have been brought out and beautifully printed: and now, when we hear them, we are amazed that they could have been neglected for so long a time. In addition to this, splendid modern composers have been writing music of the real English kind: strong, joyous, full of the open air and the country-side: and England once again raises her head in pride as she thinks of her great musical past and the promise which the present gives of a glorious musical future.

There are so many British musicians of whom I might tell you that it is difficult to select any one or two for special mention. However, I have chosen

three: there are others equally great, but these three will give us an idea of the glory of British Music.

The first is Henry Purcell. He lived in joyous times, for the English had asked Charles I's son to return from his exile and to reign over them as Charles II. They felt just as we did when the Armistice was signed at the end of the last war. The dark days were over, and all was to be happiness once more.

During his exile, the new king had heard all kinds of music in France. You may be sure then that he would soon want to hear the same kind of music in England. Little Henry Purcell became one of the Choir-boys in the King's private Church. He stayed there for nearly ten years, for even when his voice broke he was kept on to help with the younger boys.

The King took a great interest in the boys. One of them (whose name was Pelham Humphrey) was sent to France to learn how to write music in the French way. When he came back and eventually became Choirmaster, he told Purcell a great deal about French music which helped Henry when he was writing his own compositions.

After leaving the King's Church (called the "Chapel Royal") he went to Westminster Abbey to copy out music for the choir. The Abbey organist was a kind and unselfish man named Dr. John Blow. He was so unselfish that, when he saw what a splendid musician Purcell was, he asked that his position as organist might be given to his young friend! So Purcell became organist at the Abbey. Later on, the King made him organist at the Chapel Royal also.

A great deal of his time was spent in writing music: Church music, theatre music, music for string instruments and for harpsichord.

We will now hear two examples of Purcell's composition. The first is a harpsichord piece—a Gavotte. The Gavotte was a dance containing two beats in the bar. It usually started on the second beat. [Teacher plays H.M.V. D-490.]

The second example of Purcell's music is a song—"I attempt from Love's Sickness to Fly." Notice how graceful the music is. [Teacher plays H.M.V. E-313.]

Our next British composer is Sir Charles Stanford. He was born in Ireland in 1852, but he spent most of his life in England. His father was very fond of music. It must have been a proud day for him when his son Charles wrote a march which was performed in the Theatre Royal in Dublin when the boy was ten years old.

When the time came for him to go to a University, he chose Cambridge. Curiously enough, he did not go there chiefly to study music, but to take his B.A. degree in Latin and Greek. Music claimed his undivided attention however as soon as he had passed his examinations. He became organist at Trinity College and conductor of the University Musical Society. He it was who made Cambridge the important musical centre it is to-day. He was a splendid teacher. Most of the fine composers who are now doing so much for English music studied under him, both at Cambridge and at the Royal College of Music in London.

He wrote a great deal of splendid music of all kinds: music for the Church, the Theatre, Choral Societies, the Orchestra and String Quartet, the Organ and the Piano. Many of his songs are very fine, and he was one of those composers who liked to write songs for children.

As an example of his music, I will play you the record of one of his songs which is called "Drake's Drum." [Teacher plays Col. 3312.]

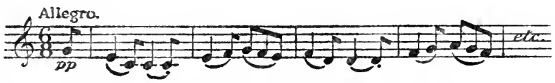
He was such a good composer that the King made him a Knight. That is why we call him *Sir* Charles Stanford.

Our third composer is Mr. Gustav Holst. Does this sound like an English name? [*A.* "No."] No. It does not sound English because Mr. Holst's great-grandfather originally came to England from Russia. But that was over a hundred years ago. After a family has lived in England for more than a hundred years we can surely call them English. His father was an organist, so it is not surprising that he should have wished his son to be a musician also. Gustav was therefore sent to the Royal College of Music in London where one of his teachers was Sir Charles Stanford. He wanted to learn all he could, so he studied the piano, the organ, and the trombone. He also learnt from Stanford how to compose music.

It was a good thing that he learnt the trombone, for he was able to play in an Orchestra and had splendid opportunities to learn a great deal about the other instruments. To-day he is able to write fine orchestral music because of this experience.

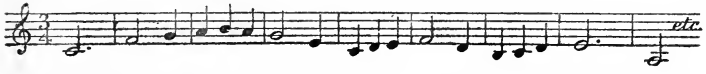
He likes teaching children and writing music for them. The piece we are to hear in a moment was written for the Orchestra of a Girls' School. His music is strong and happy. He is so fond of English folk-songs that he makes his own compositions as jolly and straight-forward as they are. He has written music for the Church, the Theatre, the Orchestra, the Military Band and also a large number of Songs and Part-Songs.

The piece we are about to hear is the Finale or last movement of the Suite or set of pieces which he wrote for the St. Paul's Girls' School. It is therefore called the "St. Paul's Suite." This last movement is founded on a very jolly English dance tune called "Dargason" which begins like this: (Teacher sings or plays.)



You will hear this tune going on right through the piece.

He also "works in" another English melody called "Green Sleeves." You will easily recognise this because it is in a different rhythm from that of "Dargason." "Dargason" sounds like a jig: "Green Sleeves" sounds like a waltz. Here is the beginning of it: (Teacher sings or plays.)



In this piece, the 'Cello plays it. The whole Suite is written for String Orchestra.

Now we will hear the record and you can judge for yourselves how well Mr. Holst has caught the spirit of the jolly English folk-song and dance. [Teacher plays record.]

These, then, are three composers chosen from the long line of English musicians. We are all English here, and we should do all we can to encourage our native music; first, by hearing as much of it as possible, then by buying copies and learning the songs or the piano pieces, and finally by telling other people about these great men and their work.

APPENDIX: LIST OF BOOKS USEFUL TO TEACHERS.

1. Voice Production, Sight Reading, etc.

The Training of Children's Voices. Walter Carroll. (Forsyth Bros.)

Voice Training for Choirs and Schools. C. B. Rootham. (Cambridge University Press.)

A Scheme of School Music. E. Douglas Tayler. (Education Department, Wellington, N.Z.)

Two Hundred Tunes for Sight Reading. C. S. Lang. (Year Book Press.)

2. History of Music.

The Listener's History of Music. Scholes. (O.U.P.)

A History of Music. Stanford and Forsyth. (Macmillan.)

The Growth of Music. Colles. (Oxford University Press.)

Musical Appreciation through Song. Dunstan and Bygott. (Schofield, Huddersfield.)

3. Lives of Composers.

The Complete Book of the Great Musicians. Scholes. (O.U.P.)

Our Favourite Musicians. Sydney Grew. (Fonlis.)

Story Lives of the Great Composers. Reed. (Evans.)

(See also History books above.)

4. Useful Dictionaries.

A Dictionary of Modern Music and Musicians. (Dent.)

A Cyclopædic Dictionary of Music. Dunstan. (Curwen.)

5. Opera.

Opera at Home. (The Gramophone Company.)

Wagner's Music-Dramas Analysed. Kobbé. (Putnam.)

6. The Orchestra.

Complete Book of the Great Musicians.

The Instruments of the Orchestra. Borland. (Novello.)

7. General.

Learning to Listen by Means of the Gramophone. (Gramophone Company.)
Complete Book of the Great Musicians.
The Listener's Guide to Music. } Percy Scholes.
The Listener's History of Music. } (O.U.P.)
Musical appreciation in Schools.
A Scheme of School Music. E. Douglas Tayler.
The Teaching of Music. R. T. White. (Constable.)
Musical Foundations. Borland.
English Folk Song: Some Conclusions. Cecil Sharp. (Novello.)
Beethoven and His Nine Symphonies. Grove. (Novello.)
Music and Its Appreciation. Macpherson. (Joseph Williams.)
First Lessons in Rhythmic Movement. Houghton. (London School of Dalcroze Eurhythmics.)
[See also books recommended by Mr. Douglas Tayler in "A Scheme of School Music."]

The following would constitute an excellent nucleus for a teacher's Music Library:—

1. **A Scheme of School Music.** E. Douglas Tayler. (Education Department, Wellington, New Zealand.)
2. **The Complete Book of the Great Musicians.** Percy Scholes. (Oxford University Press.)
3. **Two Hundred Tunes for Sight-Reading.** C. S. Lang. (Year Book Press.)
4. **First Lessons in Rhythmic Movement.** Miss Houghton. (London School of Dalcroze Eurhythmics.)
5. **Musical Foundations.** Borland.

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NOTES ON PRONUNCIATION

Andante: an-dan'-te.
Bach: "a" as in "pa"; "ch" as in Scottish "loch."
Bass: to rhyme with "lace."
Beethoven (Ludwig van): Bato'-ho-ven, Lood-vig van.
Binary: to rhyme with "finery."
Boito: Bo-ee'-to.
Chanson Hindoue: shanh-sonh anh-doo.
Concerto: kon-cher'-to or kon-chare'-to.
Fugue alla gigue: fyoog alla zheeg.
Handel: Han'-dle.
Haydn: Hide'-n.
Holst: like the first syllable of "bolster."
Iolanthe: I-o-lan'-the.
Kreutzer: kroit'-ser.
Mefistofele: meff-iss-toff'-il-e.
Minuet: min-you-ett'.
Mozart: mō'-tzart.
Orchestra: or'-kes-tra.
Orientale: orienh-tahl'.
Pianoforte: (final "e" sounded).
Prelude: prel'-ude.
Purcell: to rhyme with "(uni)versal."
Reuter: to rhyme with "loiter."
Rigaudon: rig-o-don'.
Ridda e fuga infernale: rid'-ah ay fyou'-gah in-fer-nal'-e.
Scholes: Skoles (s-coals').
Schubert: to rhyme with "Hubert."
Sonata: so-nah'-tah.
Suite: sweet.
Tambourin Chinois: tam-boor-anh' sheen-wah'.
Toccata: tock-ah'-tah.
Tuba: tu'-ba (to rhyme with "Cuba").
Vaughan Williams: "Vaughan" to rhyme with "yawn."
Vienna: to rhyme with "sienna."
Violoncello: vi-'o-lon-chel'-lo.
Viola: vee-o'-la.
Woferl: vo'-ferl.

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